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The illustration is a highly decorative, Art Nouveau style advertisement. On the left, a large, ornate quiver is shown, filled with musical instruments like flutes and a trumpet. The quiver is decorated with intricate scrollwork and floral patterns. The title "THE NEW MUSICAL QUIVER" is prominently displayed in the center, with "THE NEW" in a smaller, serif font above "MUSICAL QUIVER", which is in a large, bold, serif font. Below the title, the authors "BY L. S. LEASON AND W. A. LAFFERTY" are written in a stylized, cursive font. At the bottom, the publisher's information "PUBLISHED BY John Church & Co., Cincinnati, 66 West Fourth Street." is printed in a clean, serif font. The entire advertisement is framed by a decorative border with a repeating dot pattern.

THE NEW
MUSICAL QUIVER
BY **L. S. LEASON** AND **W. A. LAFFERTY**
PUBLISHED BY
John Church & Co., Cincinnati,
66 West Fourth Street.

No 8058. 119

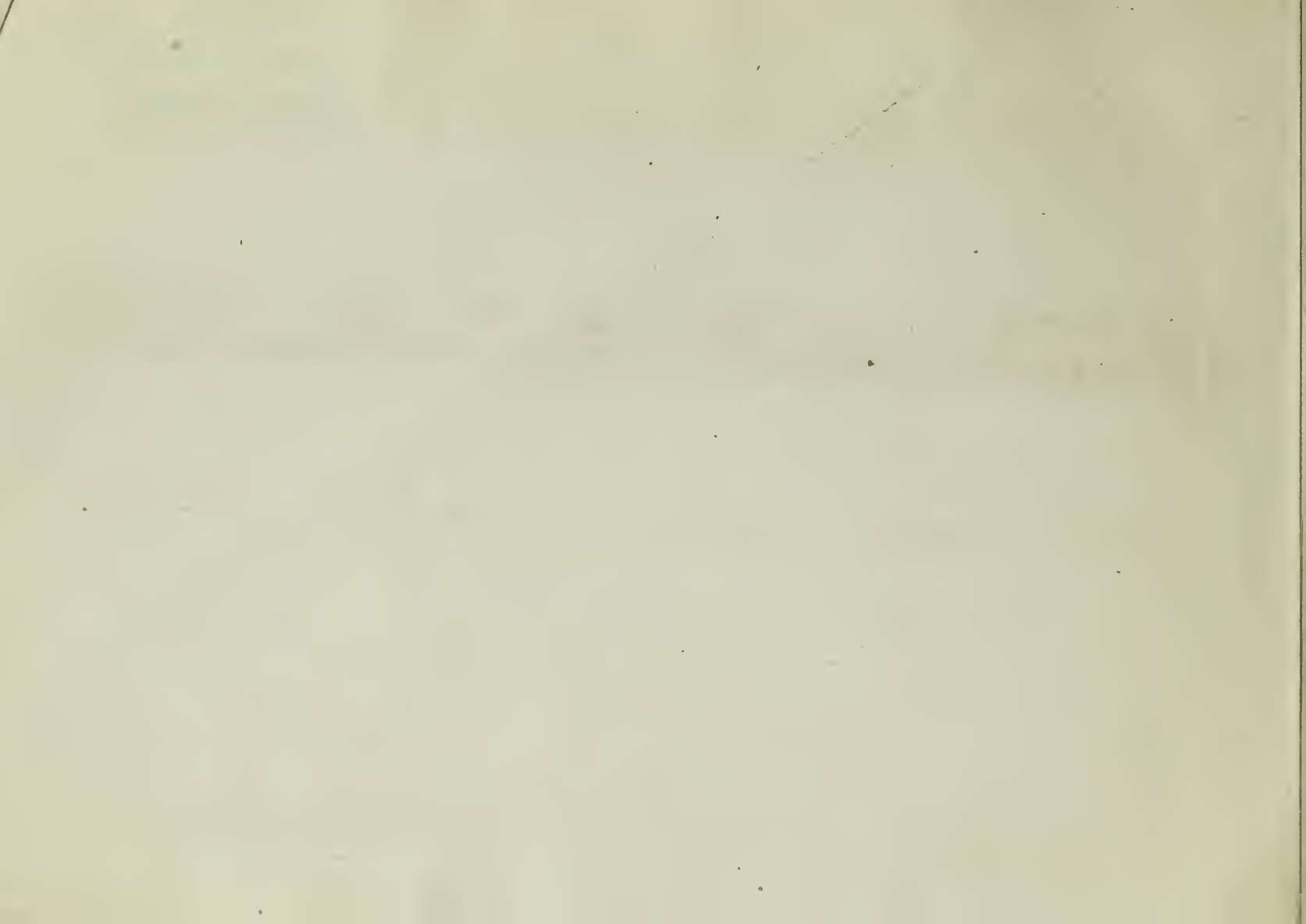


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THE
NEW MUSICAL QUIVER.

A CHOICE COLLECTION OF



for

Singing Classes, Institutes, Conventions & Choral Societies,

By L. S. LEASON and W. A. LAFFERTY.

PUBLISHED BY

J. Church & Co.,

CINCINNATI.

Root & Sons Music Co.,

CHICAGO.

0251 97
THE OLIVER DIXON CO.
NOV. 26, 1900.

PREFACE.

The authors having been often urged to give publicity to music that has been accumulating upon them, consenting to comply with these requests hereby send forth some arrows from their Musical Quiver. There are so many able expositions of theory, (among those works especially adapted for the use of teachers, the *sine qua non* in the repertory of instruction, we may mention Dr. GEORGE F. ROOT's "Normal Musical Hand Book," DR. H. R. PALMER's "Rudimental Class Teaching," and PROF. N. COE STEWART's "Elementary Singing Teacher,") that we have concluded to omit our methods of instruction, simply giving a few devices that have been found to be practically helpful, and to which we invite attention. Teachers will find, we think, the singing school department more complete and better graded than any book ever offered to the public. We call attention to the index of this department, supplying a want long felt by every musical instructor. Our glees, which are unusually bright, sparkling and buoyant, will awaken enthusiasm in any class. The department of church music will be found to be exceptionally full. The anthems will be found varied of plain and also of intricate structure, suitable to all occasions, social, devotional and national. We ask especial attention to our choruses, classical and yet simple, they can be used by every teacher, and yet delight the most advanced student.

Thanking the contributors who have aided us with excellent material, we send forth the Musical Arrows from our Quiver, hoping that some at least, may be helpful in the hands of the *Musical Archers* who aim to strike the target of a high culture in the noble art of music.

L. S. LEASON.

W. A. LAFFERTY.

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SINGING SCHOOL DEVICES.

3

After the class has become familiar with the relative or numeral names, and can sing with ease ordinary intervals in the key of "C," the teacher can catch the attention and improve the pupils by the following exercises:—

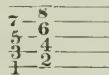
1st. Call the numeral names of the tones of some familiar tune and sing or play with the class, in duet form, for example; Call one, and while the class sing that tone, let the teacher sing or play three; and so on through the tune, calling and singing alternately, preserving the duet. The class may apply the syllables do, re, mi, etc.

2nd. If the teacher plays an instrument, let him call one, and as the pupils sing this tone, he may sing three, and play five, and so continue through the tune preserving the trio.

3d. Divide the class into two divisions; call the names of the tones of some familiar duet, or improvise one; then let the first division sing the lower series of tones, and the second division the upper series, for example: Call one three; and after the class sing, call two four; and so on through the exercise; the singing alternating with the calling. This should be done with as great rapidity as possible. After the pupils are able to do this well, the teacher may call as before, and accompany the class by singing Bass and playing Tenor, and this will gradually familiarize them with the full harmony and give them confidence and independence.

4th. This device we employ to teach the class to sing with equal facility in all keys from the first. Represent one by the first line; it will then be found that three, five and seven are represented by lines, and two, four, six and eight by spaces. Practice slowly, pointing first to the lines, then to the spaces, the class giving the numeral names. For

juveniles the following illustration may be necessary at first,



Let the teacher go by easy steps practicing first with the lines and then with the spaces. It will be seen that when one is represented by a line that all of the tones named by the names of the odd numbers are represented by lines, and those named by the names of the even numbers by spaces. Then represent one by the second line, afterwards first space and so continue until one has been represented by each degree. The

same practice may be repeated using the syllables alternately with numerals. We would suggest that the teacher simply have the pupils read without singing during these exercises as it would be too complicated to do both just at present; and furthermore, with a view of establishing absolute pitch in the minds of the pupils, it would be necessary to change to the key corresponding with the representation, which would consume too much valuable time for the benefit derived therefrom. Five minutes of each session will be sufficient for this drill. As soon as the class can sing at sight an easy tune in the key of "C" the teacher can explain that the right hand sharp is on the degree that represents seven, and the right hand flat on that of four. Five minutes practice will enable them to find "do" in any key and the teacher will find that they will read equally well in all keys and thus the teacher can select the easy tunes in the different keys and grade the work in reference to rhythm only, taking of course double measure first, then quadruple, then triple.

5th. Before singing in a new key, practice illustrations from the board as given in device number 4, requiring now the class to sing as well as read, also practice some familiar melody in the same way pointing to the degrees that represent its tones. The class will have learned to read as suggested in device number 4, also to sing these intervals in the imitation or vocal training exercises of each lesson and now they will find no trouble in combining the two.

6th Perform a duet in this way, first division following the baton, the second division the crayon.

7th Reverse the blackboard and cause the books to be closed. The teacher makes the following statement and gives the following directions. "One is represented by the second line, sing the tone represented by the second line, third line, fourth line, third space." etc. The class singing after each direction. Let the teacher call rapidly, requiring as active exercise of the mind as is possible without causing mistakes. A duet may be practised in the same way, for example, the teacher calls "second line, third line" quickly, but distinctly, requiring the class to respond immediately; division number one singing the tone represented by the second line, and division number two the tone represented by the third line, and so on performing the duet. It will give variety to the exercise if the class stand, the one who makes a mistake sitting

down. But practice slowly and avoid causing any to sit down if possible. The above practice will soon photograph the staff upon the memory so that if the teacher turn to any easy tune, in the new key, he will be surprised at the facility the class will have in reading.

8th. After the introduction of measures and the class has some facility in counting and describing, the teacher may test their independence by counting and beating wrong while the class are practicing.

9th. Have them beat and describe striking the left hand at the first beat of each measure. Practice until the report from all the hands is simultaneous.

10th. Practice in the same way, first division commencing, second division coming in one beat later then the first, the third division one beat later than the second, the fourth division one beat later than the third; each beginning at the first of the measure. The object of this confusion is to make the pupils self-reliant, each one depending upon himself alone.

11th. Practice beating double and triple measure together. Double with the left hand and triple with the right. Then double and quadruple, then triple and quadruple. They will all fail at first, but tell them to come prepared to perform it at the next session. Beating time will then become the rage at home and elsewhere. When the pupil can thus beat two different kinds of measure at the same time, he will have no trouble with one.

12th. Improvise a simple melody marking the accent very strongly; after a few measures require the class to indicate the measure by counting. While they are counting let the teacher continue singing or playing but change to a different variety of measure, and require the class to discover the change and follow as quickly as possible. This exercise can be made more difficult by using eighth, dotted eighth, and dotted quarter notes; also compound triple, and quadruple measure.

13th. In the practice of simple tunes require the class to sing and count alternately at first, change at the beginning of a measure afterwards at any point in a measure.

14th. After the class has practiced in all of the keys with double, quadruple and triple measure, using quarter, half, dotted half and whole notes with their corresponding rests. Introduce absolute names, and new keys as illustrated in Dr. Geo. F. Roots "Normal Musical Hand Book" The teacher will find that it will be more interesting, better understood, and will require not more than one third of the time necessary if attempted earlier in the term. For they will see that they can learn to read music without first learning the absolute names, the degree that represents each the why and wherefore of the new keys; and now that they can read and sing a little, they will be pleased and anxious to learn the science. The theory is essential that the class may sing intelligently and should be explained at the earliest possible moment that can be reached without marring the interest and improvement of the class. "Little theory and a great deal of practice"

CHROMATIC SCALE.

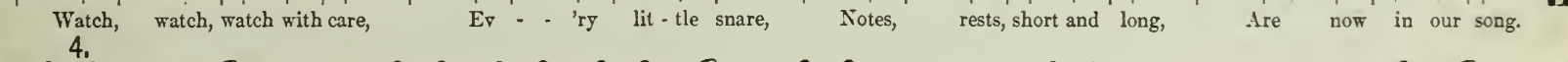
The chromatic scale is presented in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Each staff contains 24 notes, ascending and then descending chromatically. Below the notes are two rows of letter names and solfège syllables.

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		
Letter	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C
Solfège	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do

$\frac{2}{4}$ Key of C. Pages 5, 6, 7, 8, 14, 15, 19, 22, 23. Key of G. 26, 28, 29, 96, 122. Key of D. 31, 32, 33. Key of A. 36. Key of E. 40, 41. Key of F. 45. Key of $E\flat$. 52. Key of $D\flat$. 56, 119. $\frac{2}{2}$ Key of C. 17. Key of F. 128. Key of $B\flat$. 9, 128. $\frac{4}{4}$ Key of C. 9, 10, 11, 16, 20, 21, 24, 122, 93, 70, 130. Key of G. 27, 30, 129, 134, 84. Key of D. 31, 124, 74. Key of A. 36, 37, 38 133. Key of F. 46, 48. Key of $B\flat$. 49, 50. Key of $E\flat$. 53, 58. Key of $A\flat$. 55, 126. $\frac{3}{4}$ Key of C. 12, 16, 21, 59. Key of G. 28, 121. Key of D. 34. Key of A. 37. Key of E. 40, 43. Key of F. 45, 130. Key of $B\flat$. 122, 127. Key of $E\flat$. 52, 54, 126, 132. Key of $A\flat$. 118. Key of $D\flat$. 56, 123. $\frac{3}{2}$ Key of C. 75, 125. Key of G. 119. Key of F. 122. $\frac{6}{4}$ and $\frac{6}{8}$ Key of C. 13, 17, 25, 57. Key of D. 35. Key of A. 39. Key of E. 42. Key of B. 44. Key of F. 47. Key of $B\flat$. 51, 62. $\frac{2}{4}$ A minor, 17. $\frac{3}{4}$ 26. $\frac{2}{4}$ 46. $\frac{9}{8}$ 133.

Exercises For Practice.

Bass and Tenor sing one, Alto's three, Soprano's five, in Key of C.

1.          

Think three times be - fore you speak, Is a mot - to all should keep, We must try it in our song, If we'd keep from singing wrong.

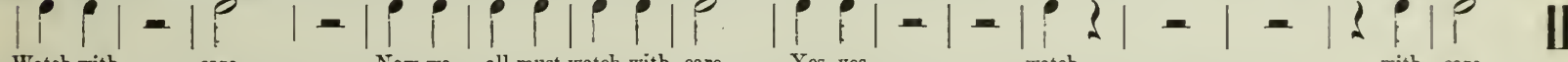
At first count aloud where the rests occur, or speak the word rest.

2.        

In our song, in our song, Now we'll try it in our song, And we'll watch with care, Ev - 'ry lit - tle snare.

3.       

Watch, watch, watch with care, Ev - 'ry lit - tle snare, Notes, rests, short and long, Are now in our song.

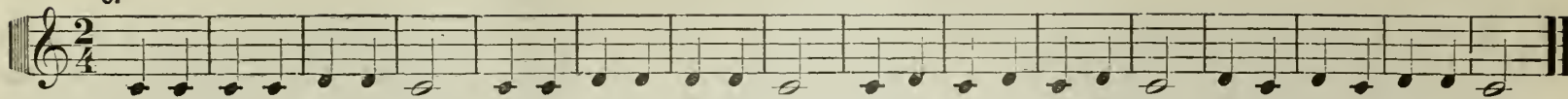
4.      

Watch with care, Now we all must watch with care, Yes, yes, watch with care.

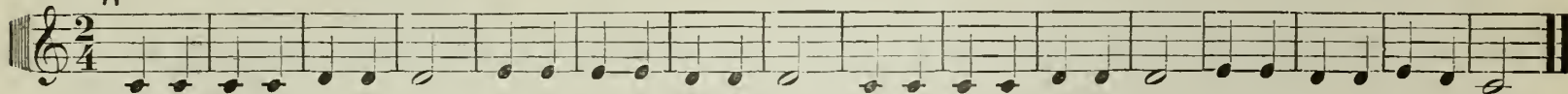
5.     

Think three times, then speak, Is the mot - to we should keep, Think, think, think, think, think.

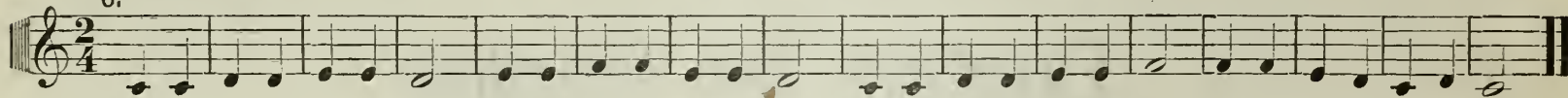
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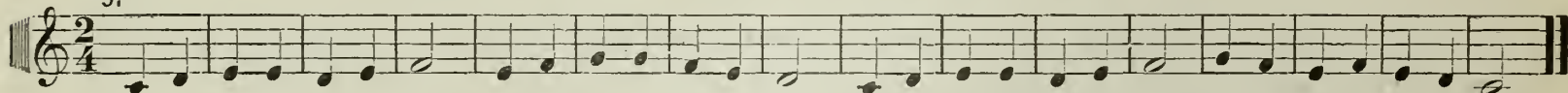
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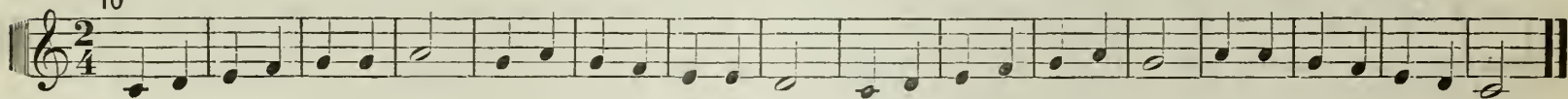
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9.



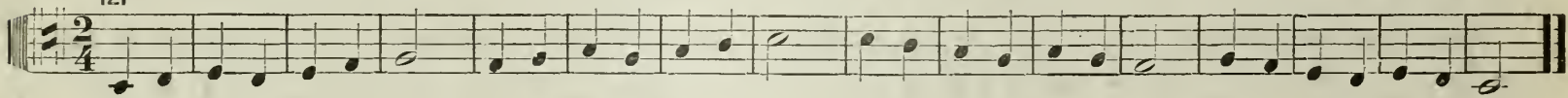
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11.



12.



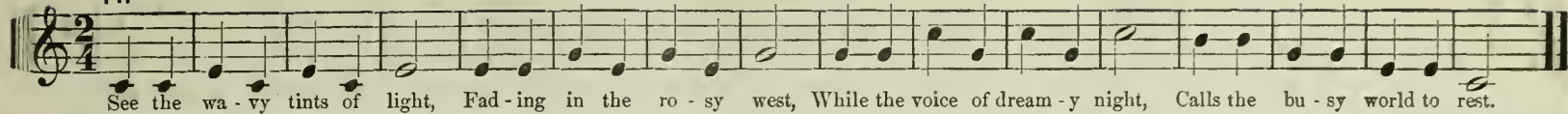
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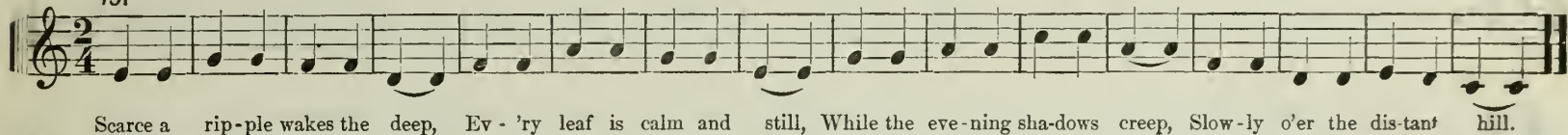
Exercises for Practice.

7

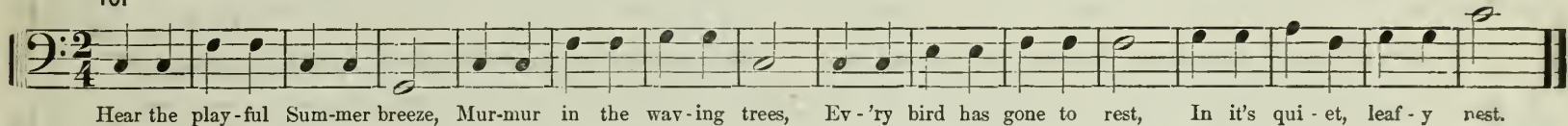
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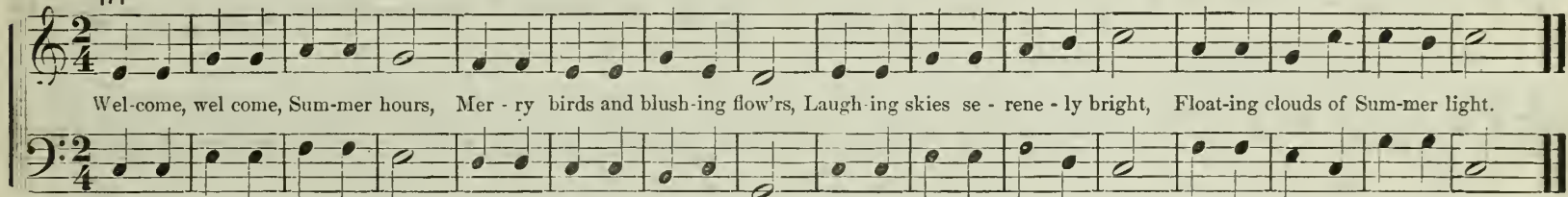
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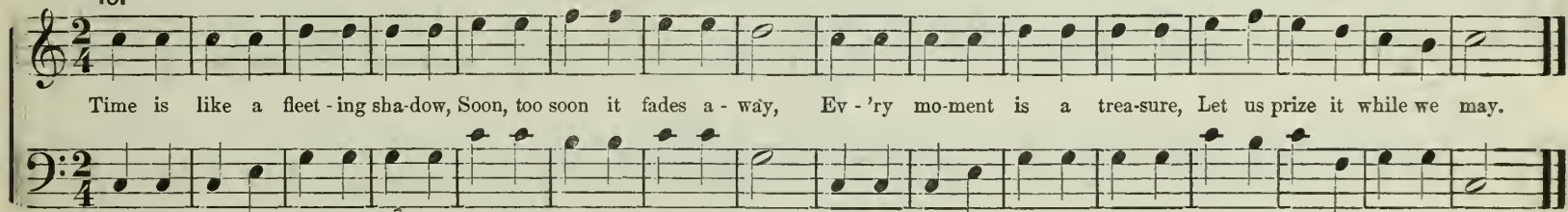
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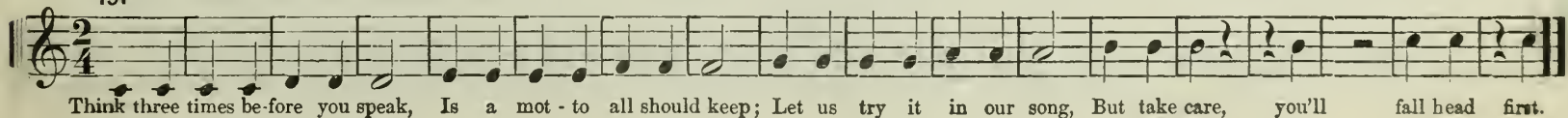
17.



18.



19.



Exercises for Practice.

20. *pp* *p* *m* *f* *ff*

Soft-ly, soft-ly glide a-long In the mys-tic path of song, Join the hap-py, hap-py throng, Strike the cli-max full and strong.

21.

How sweet and fair all nature seems, In robes of va-ried hue, Her fragrant lawns, her winding streams, And skies of mildest blue.

22.

Pur-est flow-ers blos-som On the moun-tains bare, Kiss-ing flee-cy clouds With their pet-als fair.

m *cres* *f* *Dim.* *Rit.*

Sport-ing with the zeph-yrs, bow-ing to the gale,..... Yield-ing rich-est perfume From their cups so frail.

Exercises for Practice.

9

Bass and Tenor sing one, Altos and Sopranos three, in Key of C. Practice with syllable La.

23.

Fol - low, fol - low me, Fol - low, fol - low me, Fol - low, fol - low, Fol - low, fol - low, Fol - low, fol - low me.

Soprano and Tenor sing first half, Alto and Bass last half of the following exercises.

24.

Come this way, come this way, First we'll work and then we'll play; As you say, we'll o - bey, For we know you'll have your way.

25.

Fol-low me, fol-low me, If strange sights you'd like to see; Here we come, here we come, 'Tis not work, 'tis on - ly fun.

26.

Count, count the time In the mind Yes. in the mind So we find.

27.

Fol - low, fol - low slow, In the way we go Yes, we'll fol - low slow In the way you go.

28.

Keep the, the path, Try which is half, We'll keep the path, If you don't laugh.

29.

Fol low me, no, me, But you don't a - gree.

Exercises for Practice.

30.

Write we know is written right, That's if we see it written write, But when we see it written wright, We know it is not written right; For
write, to have it written right, Must not be writ-ten right or wright, Nor yet should it be written rite, But *write*, for so 'tis writ - ten right

31. (May be sung with No. 32.)

32.

33.

Hark! hark! birds are sing - ing In the for - est dell, Ev - 'ry note is ring - ing Like a dis - tant bell.

34.

'Tis sweet in A - pril days To mark warm rifts of light, When Spring her purple robe dis-plays, In - spir-ing wild de-light.

Exercises for Practice.

35.

Through the va - ried forms of meas - ure All be - gin - ners have to pass, Girls and boys, and youths of twenty, And the mer - ry, laughing lass.

36.

Hearts so full of woe, For you soon must go, Leave us a - bove, 'Tis na - ture's plan you know.

Hearts so full of woe, For we soon must go, And go be - low, 'Tis na - ture's plan you know.

Well, well, then go, Far, far be - low, For if you should never go, We'd never meet, you know, You know, we'd never meet, you know.

Well, well, we'll go, Far, far be - low, For if we should never go, We'd never meet, you know, you know, We'd never meet, you know.

37.

There's a say - ing that's a - float, All should know who sing by note, 'Tis a mot - to all should keep, "Al - ways look be - fore you leap."

Yes! a mot - to all should keep Al - ways look be - fore you, Look be - fore y jump

Exercises for Practice.

38.

Bass and Tenor sing one, Altos three, and Sopranos five, in Key of C.

Now we will practice, we'll practice with pleasure, Begin every one with this new kind of measure. Something new comes in view, In its va-ried dazzling hue.

40.

Notes and rests, Quarter and half, All up - on the same staff.

41.

La, la, la, la, la, la, la, la, la, la, la, la, la.

42. May be sung with No. 43.

Cheer - ful - ly, cheer - ful - ly, join the glad throng, Mu - sic and mer - ri - ment ming - ling in song.

43.

ROUND.

44. 1.

2.

3.

4.



An - y - thing that is worth do - ing at all, Should be well done by pu - pils, both large and small.

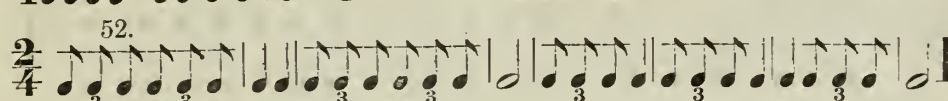
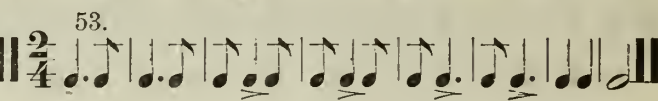
45. *p**m**dim.**p**m*

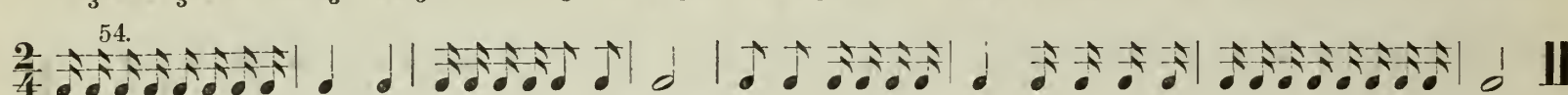
'Twas late, and the maiden began to yawn, She longed for her morning nap, But still he lingered un - til the dawn, He lingered it seemed but to gape. "I

*m**dim.**cres.**f**accel.**ffff*


fear that you never will call a - gain," Said she to her ar - dent beau. "Why not," said he, "Because," said she, "How can you if you don't go."


50.  51. 

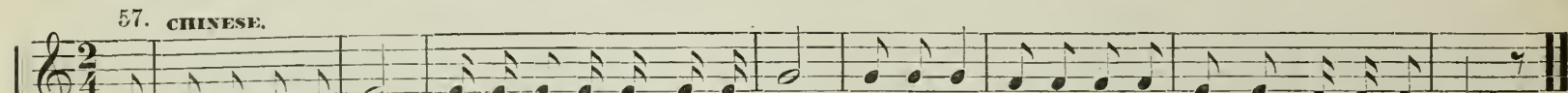
52.  53. 


54. 

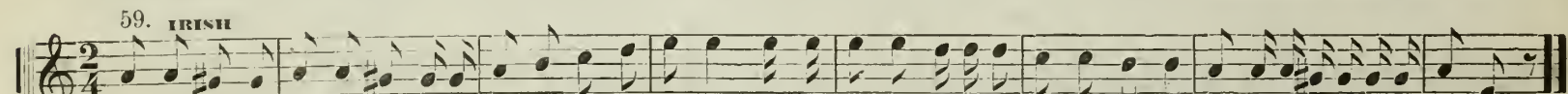
MARY'S LITTLE LAMB.

55. **ENGLISH.** 
 Ma - ry had a lit - tle lamb, Its fleece was white as snow, And ev - 'rywhere that Ma - ry went, The lamb was sure to go.

56. **FRENCH.** 
 La petite Marie had le june muttong, Zee wool was blanchée as zee snow, And ev - 'rywhere la bella Mar-ie went, Le june muttong was sure to go.

57. **CHINESE.** 
 Won gal named Moll had lamb, Fleec - e all same - e white - e snow, Ev - ly place Moll gal walkee, Ba - ba hop-pee long too.

58. **DUTCH.** 
 Dat Ma - ry haf got ein lee - dle schaf, Mit hair shust like some wool, Uud all der blace dat gal did vent, Dot schaf go like ein fool.

59. **IRISH** 
 Mary had a little shape, And the wool was white entirely, And whenever Mary would stir her sthumplis, That young shape would follow her completely.

61. Practice with syllable La.



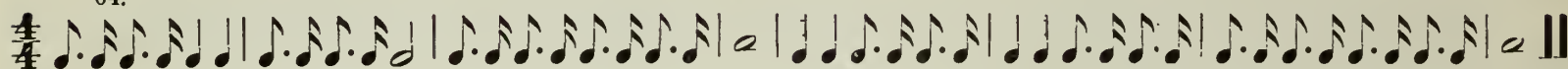
62.



63.



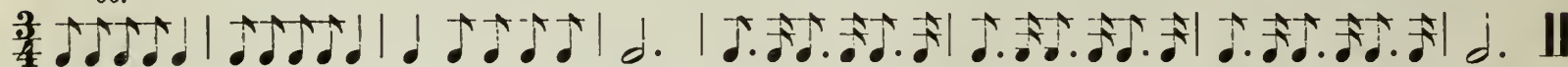
64.



65. Practice with syllable La.



66.



67.



68.



Exercises for Practice.

17

69.

Exercises for Practice.

KEY OF C. KEY OF A MINOR. KEY OF G. KEY OF E MINOR. KEY OF D.

C D E F G A B C A B C D E F G \sharp A G A B C D E F \sharp G E F \sharp G A B C D \sharp E D E F \sharp G A B C \sharp D
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

KEY OF B MINOR. KEY OF A. KEY OF F \sharp MINOR. KEY OF E. KEY OF C \sharp MINOR.

B C \sharp D E F \sharp G A \sharp B A B C \sharp D E F \sharp G \sharp A F \sharp G \sharp A B C \sharp D E F \sharp E F \sharp G \sharp A B C \sharp D \sharp E C \sharp D \sharp E F \sharp G \sharp A B \sharp C \sharp

KEY OF B. KEY OF G \sharp MINOR. KEY OF E. KEY OF D MINOR. KEY OF B \flat .

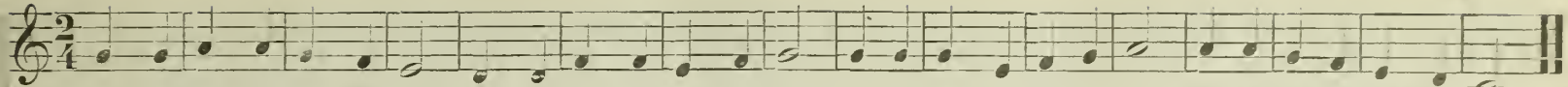
B C \sharp D \sharp E F \sharp G \sharp A \sharp B G \sharp A \sharp B C \sharp D \sharp E F \times G \sharp F G A B \flat C D E F D E F G A B \flat C \flat D B \flat C D E \flat F G A B \flat

KEY OF G MINOR. KEY OF E \flat . KEY OF C MINOR. KEY OF A \flat . KEY OF F MINOR.

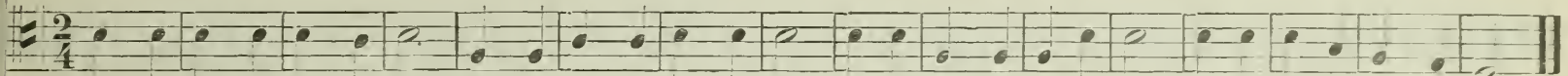
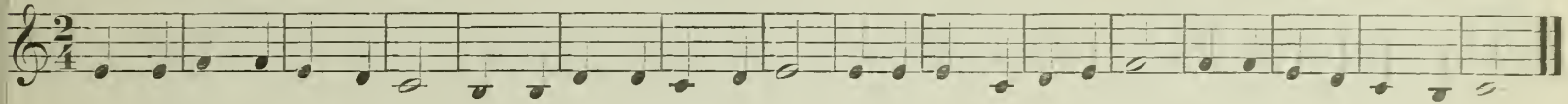
G A B \flat C D E \flat F \flat G E \flat F G A \flat B \flat C D E \flat C D E \flat F G A \flat B C A \flat B \flat C D \flat E \flat F G A \flat F G A \flat B \flat C D \flat E F

KEY OF D \flat . KEY OF B \flat MINOR. KEY OF G \flat . KEY OF E \flat MINOR.

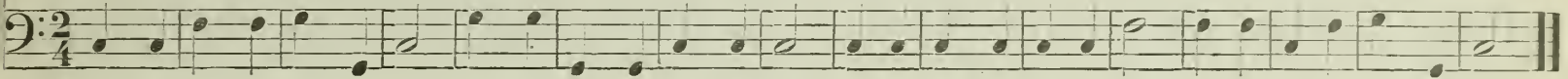
D \flat E \flat F G \flat A \flat B \flat C D \flat B \flat C D \flat E \flat F G \flat A B \flat G \flat A \flat B \flat C \flat D \flat E \flat F G \flat E \flat F G \flat A \flat B \flat C \flat D E \flat



1. Gra - cious Spir - it, love di - vine! Let thy light with - in me shine; All my guilt - y fears re - move, Fill me with the heavenly love.

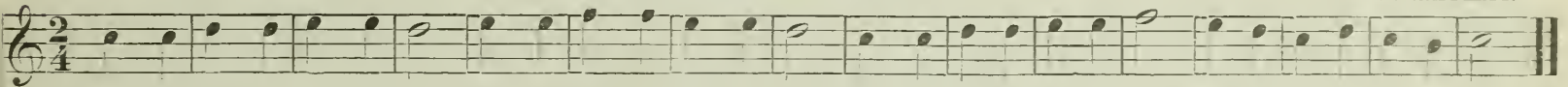


2. Let me nev - er from thee stray; Keep me in the nar - row way; Fill my soul with joy di - vine, Keep me, Lord, for ev - er thine.

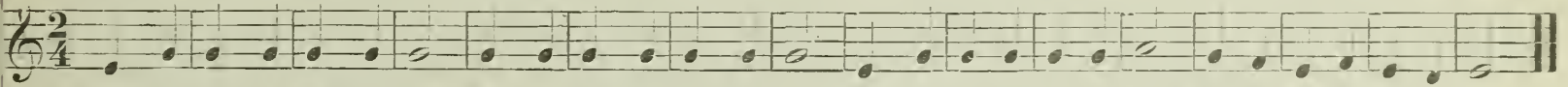


STRONG. 7s.

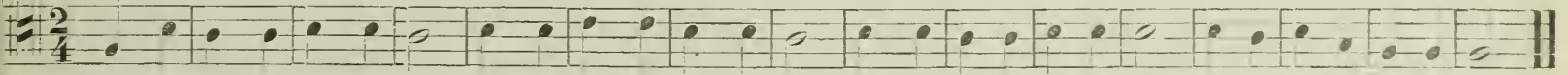
W. A. LAFFERTY.



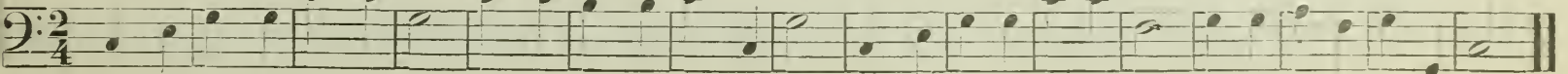
1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jah's rang, When Je - ho - vah's work be - gun, When he spake and it was done.



2. Songs of praise a - woke the morn, When the Prince of Peace was born; Songs of praise a - rose, when he Cap - tive led cap - tiv - i - ty.



3. Borne up - on their lat - est breath, Songs of praise shall con - quer death; Then, a - mid e - ter - nal joy, Songs of praise their powers employ.



SECOND.

L. S. L.

1. Come and roam the wild - wood, Through the ver - dant plain, O - ver hill and mead - ow, Spring is come a - gain.

2. Come, dear friends, and lis - ten To the wa - ter - fall, See the sun - beams glis - ten, Joy is o - ver all.

CONFIDENCE. 8s. & 7s.

MILES WAKEFIELD.

1. Fa-ther, take my hand and lead me, Hold it ev - er close in thine; Let thy ten - der care pro - vide me, Fill my soul with peace di - vine.

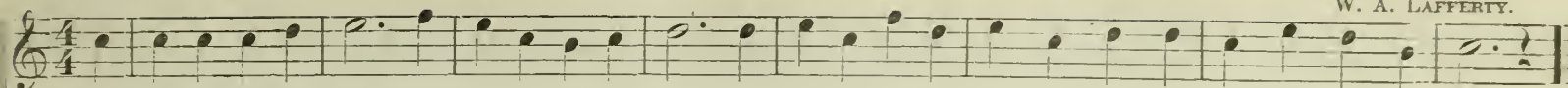
2. Thou art strong in lov - ing kindness, I am weak as man may be; All my knowledge is but blindness, Bright the light that shines in thee.

3. Oh, do thou in love befriend me, Let me feel thee ev - er near; What though sor - rows may at - tend me, I shall neith - er fail nor fear.

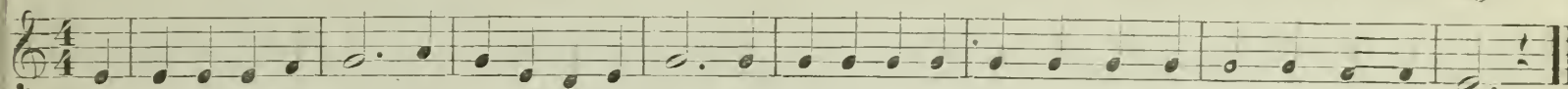
THE UNIVERSAL KING. S. M.

21

W. A. LAFFERTY.



1. Come, sound His praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov'-reign God, The u - ni - ver - sal King.



2. Come, wor-ship at His throne, Come, bow be - fore the Lord; We are His works, and not our own, He form'd us by His word.

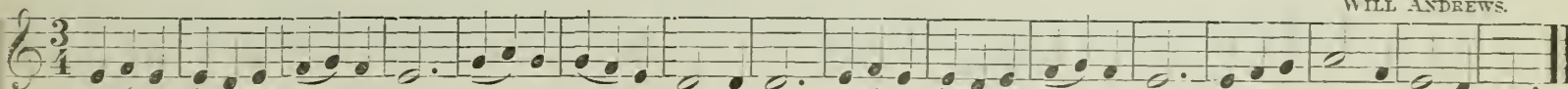


3. To - day at - tend His voice, Nor dare pro-voke His rod; Come, like the peo - ple of His choice, And own your gra - cious God.

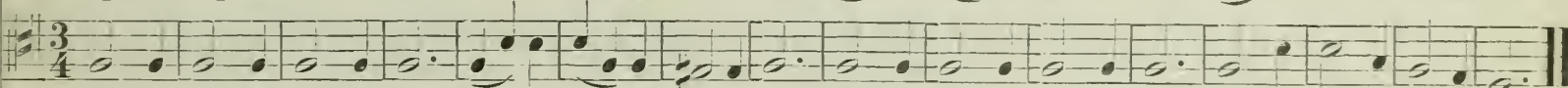


PENITENCE. 7s.

WILL ANDREWS.



1. Hark, my soul, it is the Lord; 'Tis thy Sa - vior, hear His word, Je - sus speaks, He speaks to thee; Say, poor sin ner, lov'st thou me?



2. Lord, it is my chief com-plaint, That my love is still so faint, Yet I love thee and a - dore; Oh, for grace to love thee more!



IF WE KNEW.

W. A. LAFFERTY.

1. If we knew the woe and heart-ache Waiting for us down the road, If our lips could taste the worm-wood, If our backs could feel the load.

2. If we knew the ba-by's fin-gers Pressed a-against the win-dow-pane, Would be stiff and cold to-mor-row, Nev-er trou-ble us a-gain.

3. Ah, those lit-tle ice-cold fin-gers, How they point our mem'ries back, To the has-ty words and ac-tions, Strewn a-long our back-ward track!

The first system of the musical score for 'IF WE KNEW.' consists of three staves. The first two staves are in treble clef with a 2/4 time signature. The first staff contains the melody for the first line of the first verse. The second staff contains the melody for the second line of the first verse. The third staff is in bass clef and contains the accompaniment for the first line of the first verse. The lyrics are printed below the staves.

Would we waste to-day in wish-ing, For a time that ne'er can be? Would we wait with such im-pa-tience, For our ships to come from sea.

Would the bright eyes of our dar-ling, Catch the frown up-on our brow? Would the prints of ro-sy fin-gers, Vex us then as they do now?

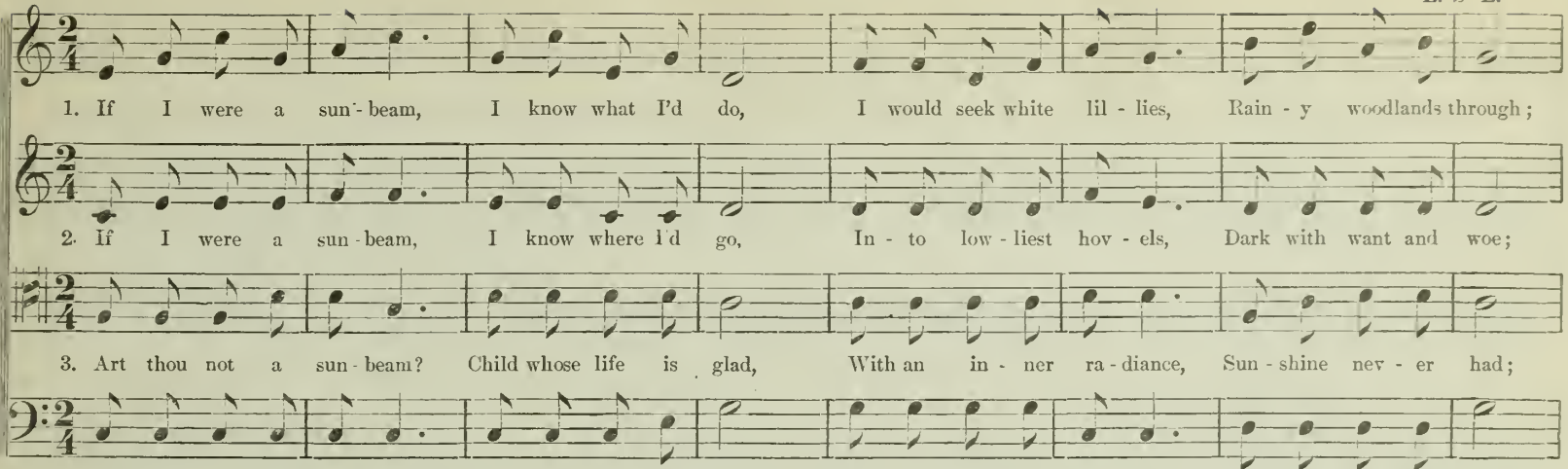
How those lit-tle hands re-mind us, As in snow-y grace they lie, Not to scat-ter thorns—but ros-es, For our reap-ing by-and-by.

The second system of the musical score for 'IF WE KNEW.' consists of four staves. The first two staves are in treble clef with a 2/4 time signature. The first staff contains the melody for the first line of the second verse. The second staff contains the melody for the second line of the second verse. The third staff is in bass clef and contains the accompaniment for the first line of the second verse. The lyrics are printed below the staves.

IF I WERE A SUNBEAM.

23

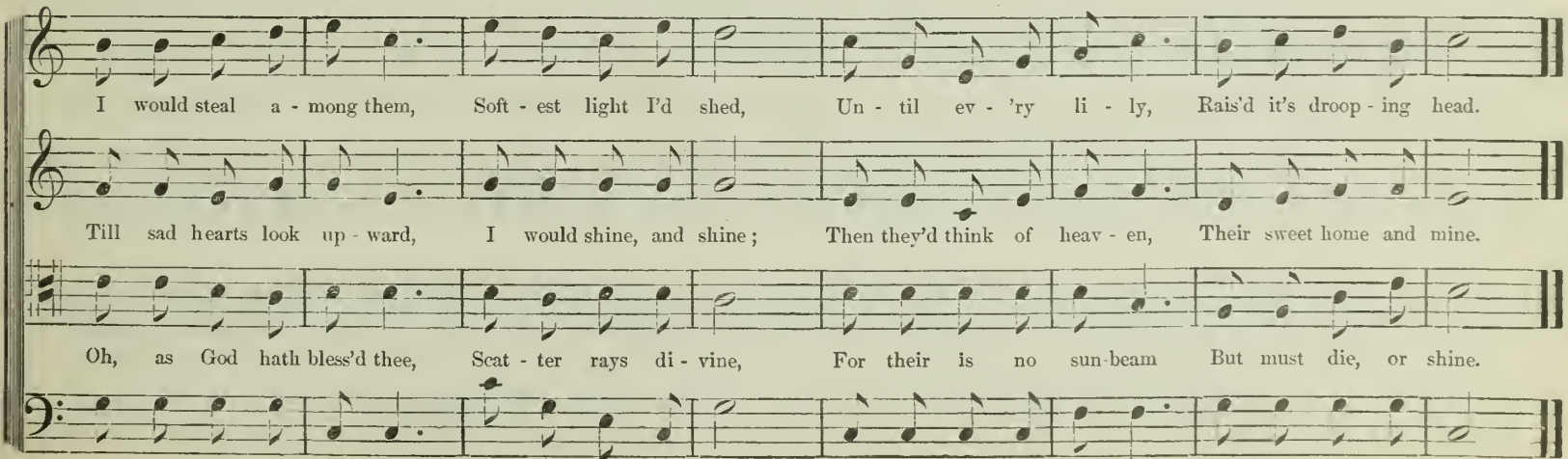
L. S. L.



1. If I were a sun-beam, I know what I'd do, I would seek white lil-lies, Rain-y woodlands through;

2. If I were a sun-beam, I know where I'd go, In-to low-liest hov-els, Dark with want and woe;

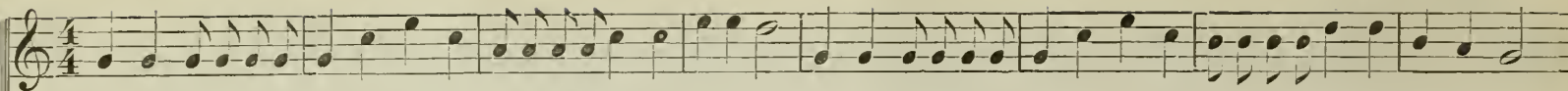
3. Art thou not a sun-beam? Child whose life is glad, With an in-ner ra-diance, Sun-shine nev-er had;



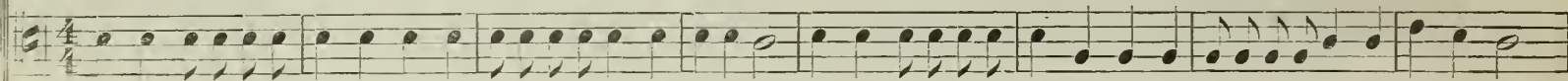
I would steal a-mong them, Soft-est light I'd shed, Un-til ev-'ry li-ly, Rais'd it's droop-ing head.

Till sad hearts look up-ward, I would shine, and shine; Then they'd think of heav-en, Their sweet home and mine.

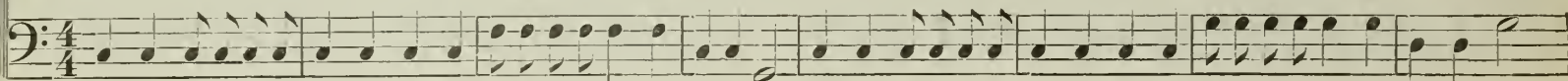
Oh, as God hath bless'd thee, Scat-ter rays di-vine, For their is no sun-beam But must die, or shine.



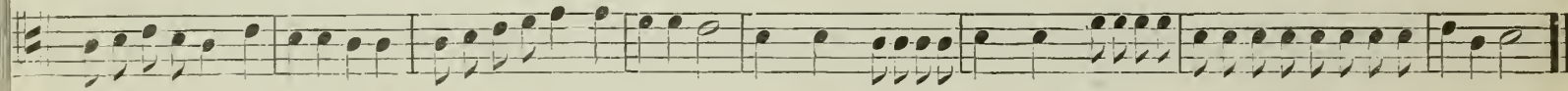
1. Time is flying, flying, O how swiftly, Like a water-fall that's rushing by, Or a fountain ever foaming, gushing, Rapid as the glancing moments fly;



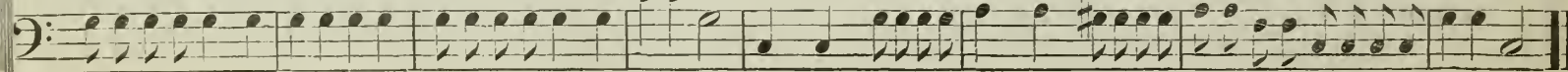
2. Act for some important high-born purpose, Not with any careless, selfish zeal, Hundreds, thousands, millions see them bleeding, Pouring out their woes, ah, who can heal;



Let us catch these seconds as they're passing, Wait not for the gliding, golden hours, If we prize them all as highest heav'nly treasure, As the buds unfolding into choicest flowers.

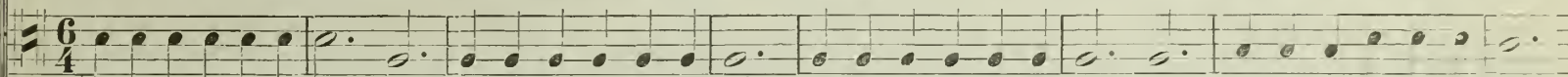
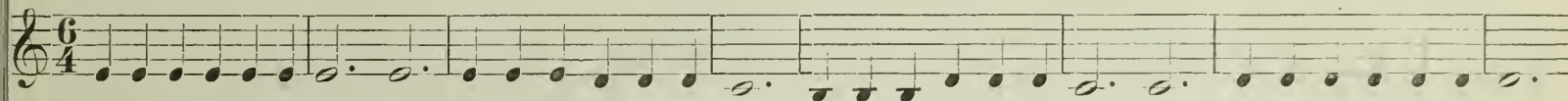


Soon another year, all Autumn freighted With the glorious deeds of toiling man, Then will come to all a golden, happy future, Each one working heart and hand fill noblest plan.





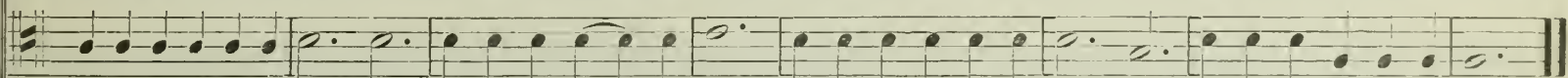
1. Dancing so gleeful-ly on - ward, Hap-py, glad-hearted and free, Bounding o'er mountain and mead - ow, Bright, merry sportsmen are we ;



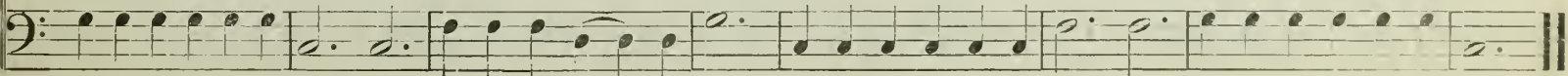
2. Now up the mountain we're climbing, While the birds carol their lay, Pleasure each sense is di - lat - ing, Beau-ties to us all be long :



Hope's flower buds on to - mor - row, Let us pluck ours to - day, Leave to the past all its sor - row, Strike thro' the for - est a - way.



Beats the heart with aspi - ra - tion, As o'er the sum-mit we go, All is a glad prep-a - ra - tion, Na - ture her won-ders to show.



SORROW. 6s. & 5s.

W. A. LAFFERTY.

1. Bur - y thy sor - row, The world has its share; Bur - y it deep - ly, Oh, hide it with care.
 2. Think of it calm - ly When cur - tained by night, Tell it to Je - sus, And all will be right.

3. Tell it to Je - sus, He know - eth thy grief; Tell it to Je - sus, He'll send thee re - lief.
 4. Gath - er the sun - light A - glow on thy way; Gath - er the moon beams, Each soft sil - ver ray.

5. Hearts grown a - wea - ry With heav - i - er woes, Droop 'mid the dark - ness, Go, com - fort them, go
 6. Bur - y thy sor - row, Let oth - ers be blest; Give them the sun - shine, Tell Je - sus the rest.

ASCENSION. 7s.

WILL. ANDREWS.

1. Hail the day that sees him rise, Ravish'd from our wish - ful eyes! Christ, a - while to mor - tals given, Re - as - cends his na - tive heav - n.

2. There the pompous triumph waits: Lift your heads, e - ter - nal gates; Wide un - fold the ra - diant scene; Take the King of Glo - ry in.

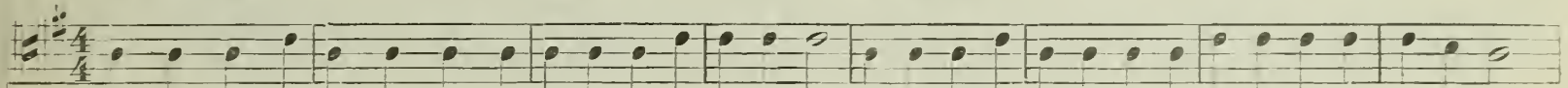
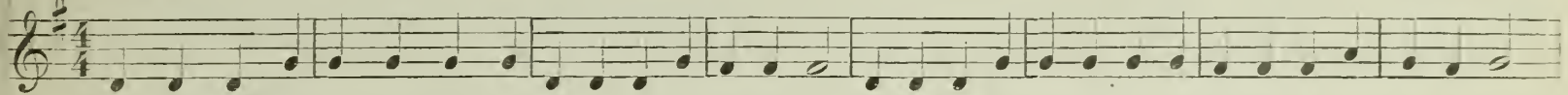
LOOK AT HOME.

27

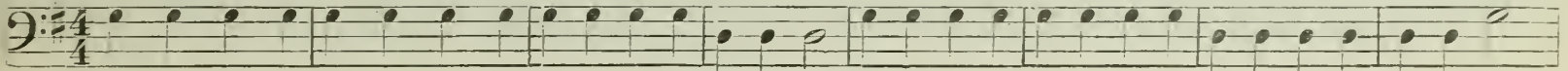
MILES WAKEFIELD.



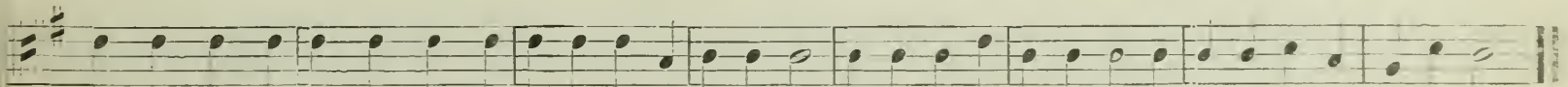
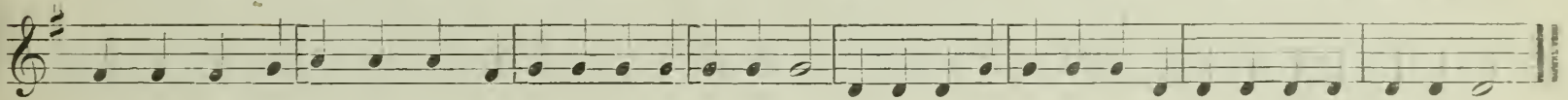
1. Should you feel in clined to cen - sure Faults you may in oth-ers view, Ask your own life, e'er you venture, If that has not fail-ings too;



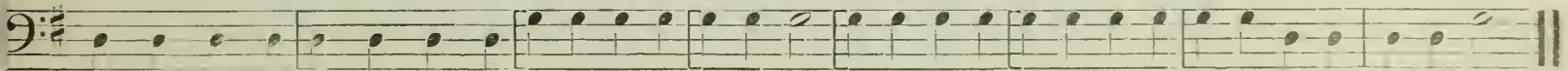
2. Do not, then, in i - dle pleas ure Tri - fle with a brother's fame, Guard it as a val - ued treasure, Sa - cred as your own good name;



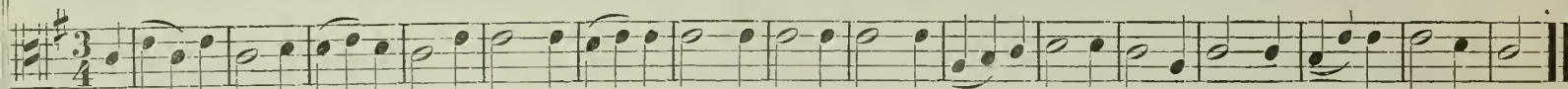
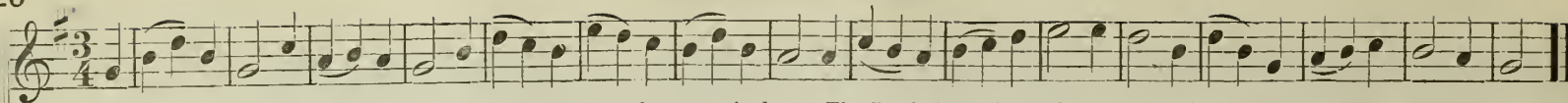
Let not friend - ly vows be brok - en, Rath er strive a friend to gain; Many a word in an - ger spok en, Finds its pas sage back a - gain



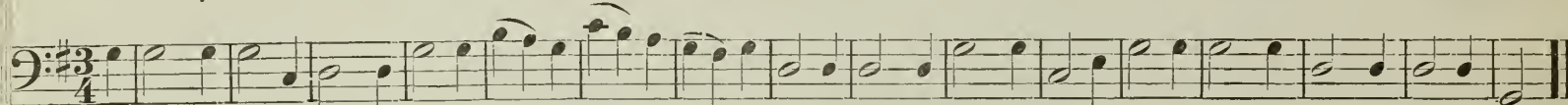
Do not form o - pin - ions blind - ly, Has - ti - ness to trou - ble tends! Those of whom we thought unkindly, Oft become our warm - est friends.



MINUTE. L. M.



2. Here mer - cy's boundless o - cean flows, To cleanse your guilt and heal your woes; Par - don and life and endless peace, How rich the gift, how free the grace.



THE WANDERER.

SHERMAN L. BLACK.



2. Thro' the town and vil - lage fair, Scenes of plea - sure greet you there, Youthful maid - ens tripping light, Laughing eyes that sparkle bright.



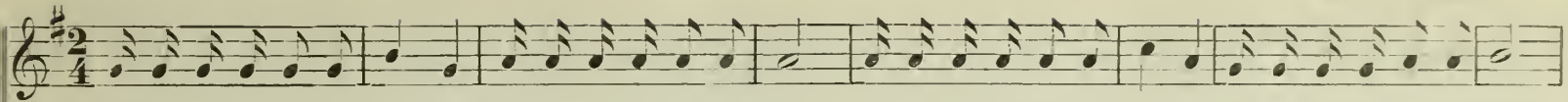
3. Thus we jour - ney all the day, Ev - er cheer - ful, ev - er gay, Thro' the world so bright and fair, Pleas - ure greets us ev - 'ry - where.



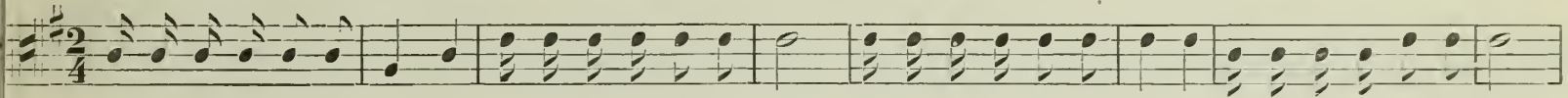
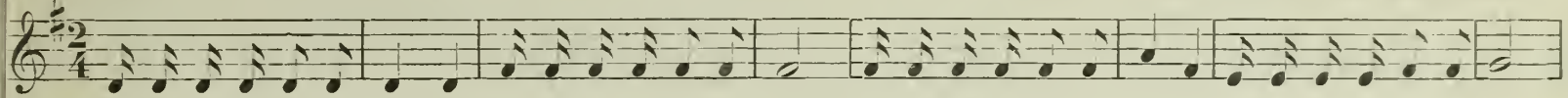
THE HONEY BEE.

29

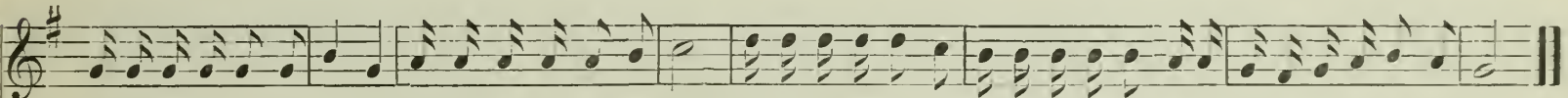
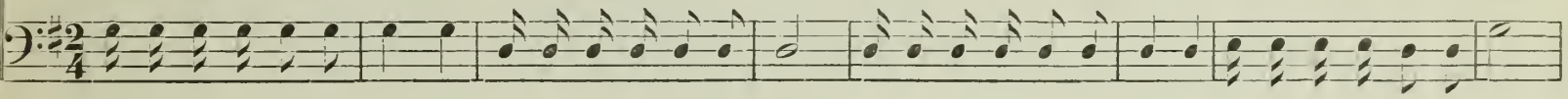
W. A. LAFFERTY.



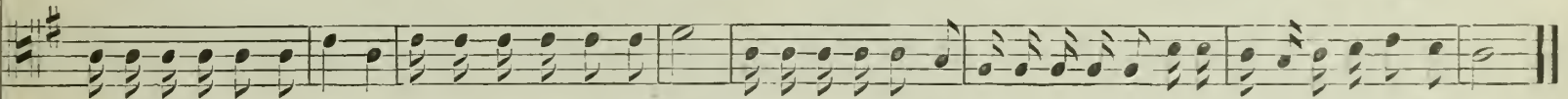
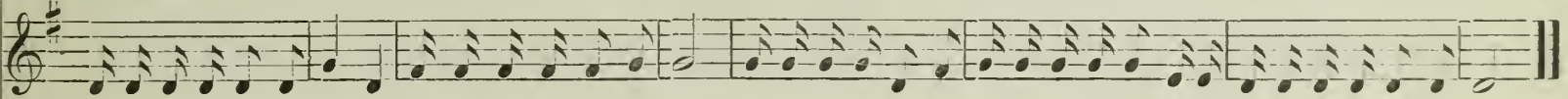
1. Drink-ing in the gold-en sun-beam, Sip-ping nec-tar from the flow'rs, Seek-ing re-fuge neath the blos-soms, From the gen-tle summer show'rs,



2. Ris-ing with the morn-ing song-ster, Vy-ing with the ant at toil, Chas-ing from thy home with ter-ror, Those who wish to share thy spoil,



Glid-ing thro' the sport-ing zephyrs, Soar-ing o'er the mountain tree, Nothing in this world's so happy, light and free, As the bus-y lit-tle hon-ey bee.

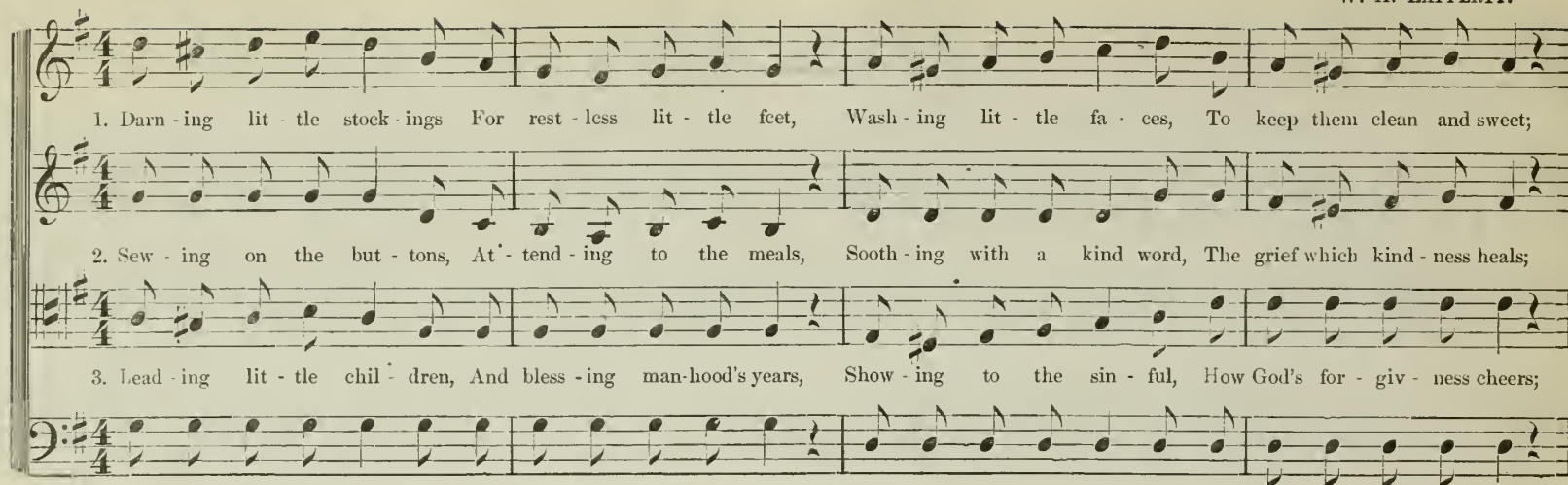


They have but to try thy tem-per, All who would thy ven-geance see, Nothing in the world can make a per-son flee, Like an an-gry lit-tle hon-ey bee.



WOMAN'S WORK.

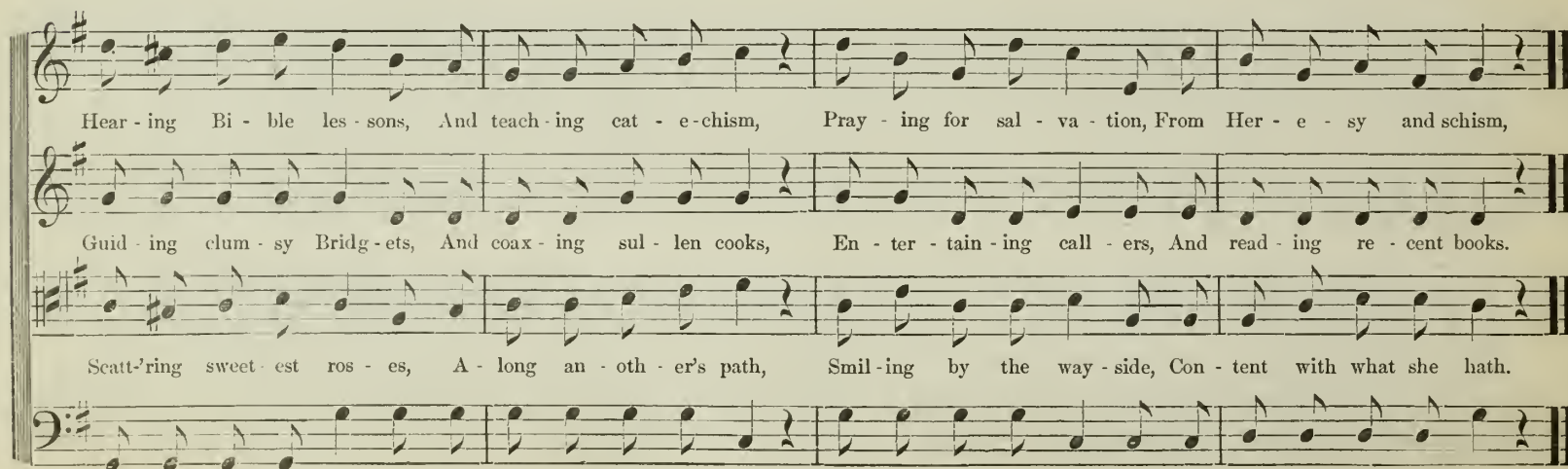
W. A. LAFFERTY.



1. Darn - ing lit - tle stock - ings For rest - less lit - tle feet, Wash - ing lit - tle fa - ces, To keep them clean and sweet;

2. Sew - ing on the but - tons, At - tend - ing to the meals, Sooth - ing with a kind word, The grief which kind - ness heals;

3. Lead - ing lit - tle chil - dren, And bless - ing man - hood's years, Show - ing to the sin - ful, How God's for - giv - ness cheers;



Hear - ing Bi - ble les - sons, And teach - ing cat - e - chism, Pray - ing for sal - va - tion, From Her - e - sy and schism,

Guid - ing clum - sy Bridg - ets, And coax - ing sul - len cooks, En - ter - tain - ing call - ers, And read - ing re - cent books.

Scatt'ring sweet - est ros - es, A - long an - oth - er's path, Smil - ing by the way - side, Con - tent with what she hath.

MILES WAKEFIELD.

1. Sov'-reign Rul - er, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ar-dent cry,—Frown not, lest I faint and die.

2. Vil - est of the sons of men, Worst of reb - els I have been; Oft a-bused thee to thy face.— Tram-pled on thy rich-est grace.

GIVING AND TAKING.

WILL ANDREWS.

1. Who gives and hides the giv-ing hand, Nor counts on fa-vor, fame or praise, Shall find his smallest gift c - eighs The burden of the sea and land.

2. Who broods a-bove a wrong in thought, Sins much, but greater sin is his; Who, fed and cloth'd with kindness-es, Shall count the ho-ly alms as naught.

3. Who dares to curse the hands that bless, Shall know of sin the dead-liest cost: The patience of the heav'n is lost, Be hold-ing man's un-thank-ful-ness.

HAREBELLS.

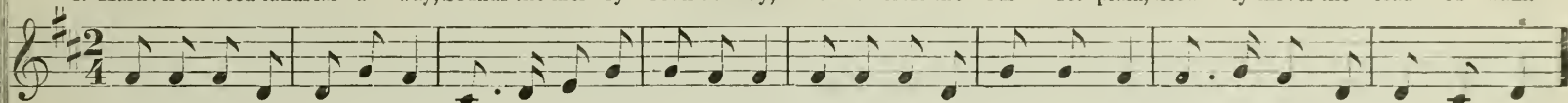
SOLO. For concert let the class hum the accompaniment.

MILES WAKEFIELD.

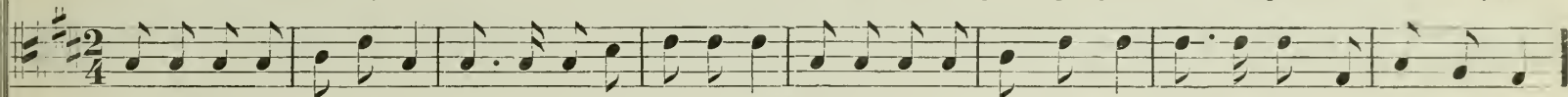
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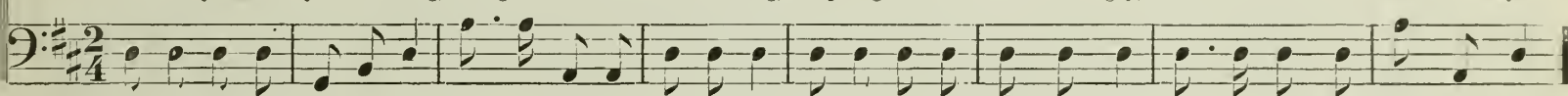
1. Hark! from wood-lands far a - way, Sounds the mer - ry roun-de - lay, Now a - cross the rus - set plain, Slow - ly moves the load - ed wain.



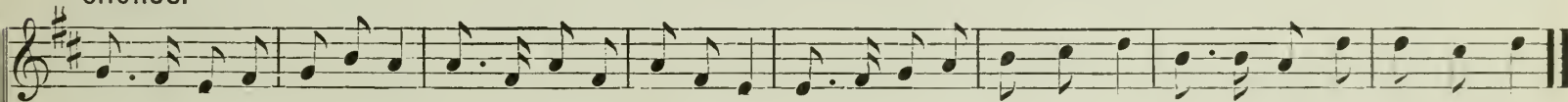
2. Nev - er fear the win - try blast, Sum - mer suns will shine at last, See the gold-en grain ap - pear, See the pro - duce of the year.



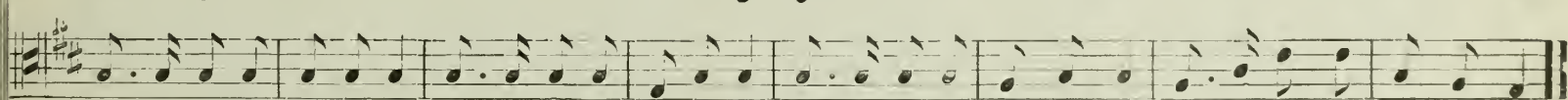
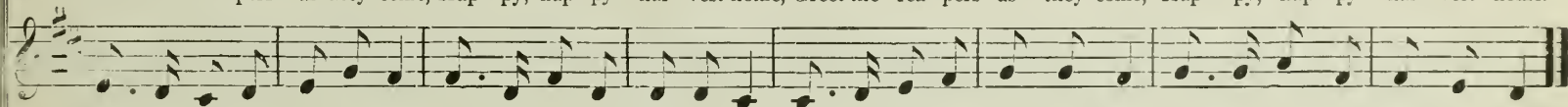
3. Come and join the jo - cund ring, Young and old come forth and sing, Strip-ling blithe and maid - en gay, Hail the ru - ral ho - li - day.



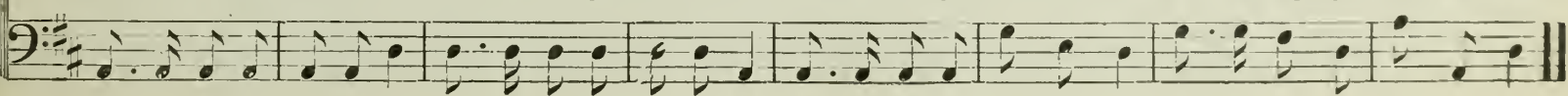
CHORUS.



Greet the rea - pers as they come, Hap - py, hap - py har - vest home, Greet the rea - pers as they come, Hap - py, hap - py har - vest home.



Greet the rea - pers as they come, Hap - py, hap - py har - vest home, Greet the rea - pers as they come, Hap - py, hap - py har - vest home.



1. Wild win - try winds..... no long - er blow, Spring's har - bin - gers..... have come,..... have come,..... The
 2. The hills..... have doff'd..... their crown..... of snow, The streams a - gain..... flow free,..... flow free,..... The

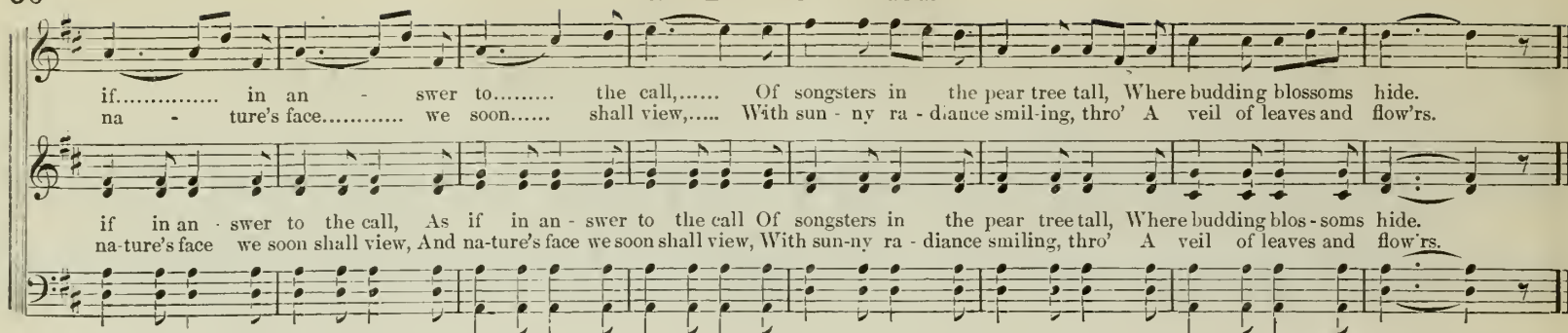
1. Wild win - try winds no long - er blow, Wild win - try winds no long - er blow, Spring's har - bin - gers have come, have come, Spring's har - bin - gers have come, The
 2. The hills have doff'd their crown of snow, The hills have doff'd their crown of snow, The streams a - gain flow free, flow free, The streams a - gain flow free, The

flit - - ting blue - birds come and go, And swal - lows 'neath the barn eaves low, Prepare their sum - mer home; And
 wel - come winds of A - pril blow, And in the tasselled ma - ple boughs We hear the murm'ring bee; The

flit - ting blue - birds come and go, The flit - ting blue - birds come and go, And swal - lows 'neath the barn - eaves low, Pre - pare their sum - mer home, And
 wel - come winds of A - pril blow, The wel - come winds of A - pril blow, And in the tasselled ma - ple boughs We hear the murm'ring bee; The

close..... be - side..... the gar - den wall..... The snow - drops o - - pen, o - pen wide: As
 skies..... as - sume..... the same warm blue..... They wear..... in sum - mer, sum - mer hours; And

close be side the gar - den wall, And close be side the gar - den wall The snow - drops o - pen, o - pen wide, The snow - drops o - pen wide: As
 skies assume the same warm blue, The skies assume the same warm blue They wear in sum - mer, sum - mer hours, They wear in sum - mer hours: And

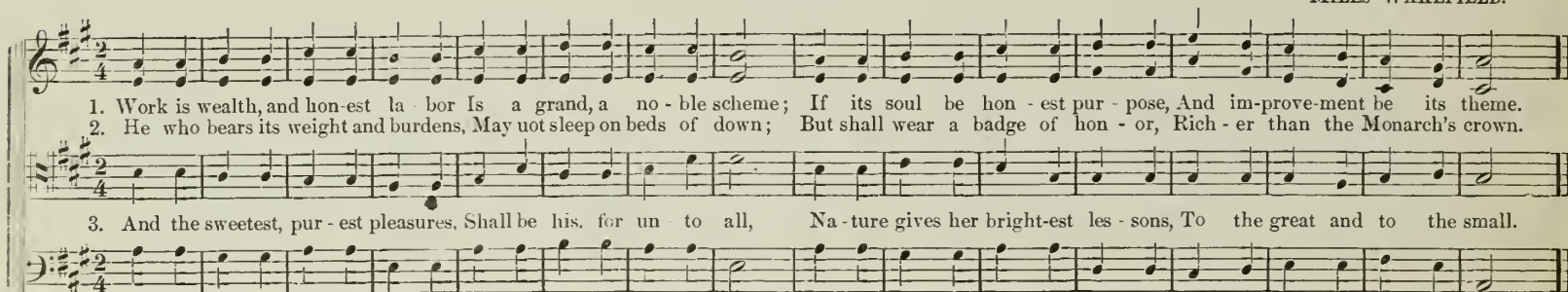


if..... in an - swer to..... the call,..... Of songsters in the pear tree tall, Where budding blossoms hide.
na - ture's face..... we soon..... shall view,..... With sun - ny ra - diance smil-ing, thro' A veil of leaves and flow'rs.

if in an - swer to the call, As if in an - swer to the call Of songsters in the pear tree tall, Where budding blos - soms hide.
na-ture's face we soon shall view, And na-ture's face we soon shall view, With sun-ny ra - diance smiling, thro' A veil of leaves and flow'rs.

WORK.

MILES WAKEFIELD.

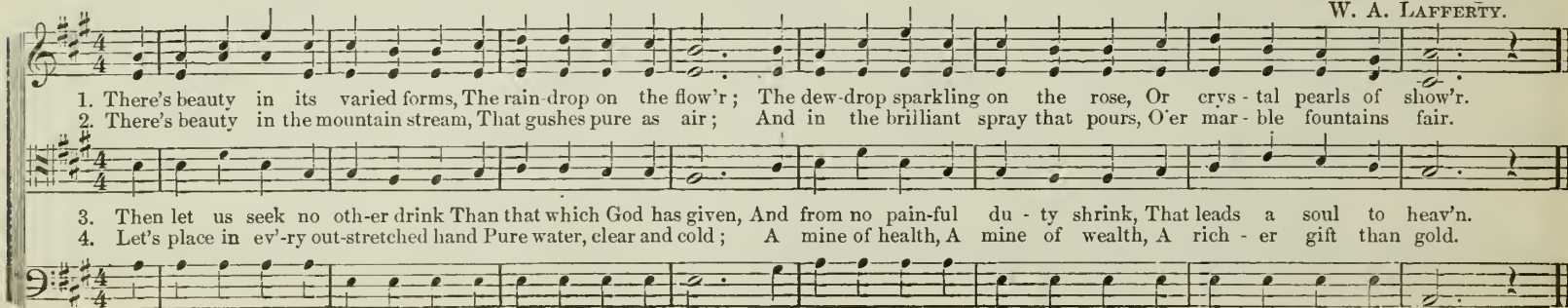


1. Work is wealth, and hon-est la - bor Is a grand, a no - ble scheme; If its soul be hon - est pur - pose, And im-prove-ment be its theme.
2. He who bears its weight and burdens, May not sleep on beds of down; But shall wear a badge of hon - or, Rich - er than the Monarch's crown.

3. And the sweetest, pur - est pleasures, Shall be his, for un - to all, Na - ture gives her bright-est les - sons, To the great and to the small.

WATER.

W. A. LAFFERTY.



1. There's beauty in its varied forms, The rain-drop on the flow'r; The dew-drop sparkling on the rose, Or crys - tal pearls of show'r.
2. There's beauty in the mountain stream, That gushes pure as air; And in the brilliant spray that pours, O'er mar - ble fountains fair.

3. Then let us seek no oth-er drink Than that which God has given, And from no pain-ful du - ty shrink, That leads a soul to heav'n.
4. Let's place in ev'-ry out-stretched hand Pure water, clear and cold; A mine of health, A mine of wealth, A rich - er gift than gold.

1. Now gently falls the fading light, The Au-tumn's sun-set veil, While dusk-y grows the wav-ering flight Of whip-poor-will and quail.

2. The grain is bound, the nuts are brown, On ev-'ry wood-ed hill, The light is softened on the down, And sil-vered on the rill.

[May be used as a C. M.]

THE ISLES OF LONG AGO.

W. A. LAFFERTY.

1. O love-ly isles, so far a-way, In life's vast surg-ing sea; A-round their slopes the sunbeams play Their si-lent mel-o-dy.

2. A-bove their heights the changing skies Their lights and shadows throw, As they a-gain be-fore me rise, The isles of long a-go.

3. O love-ly isles, for-ev-er fair, And clothed with green they stand; No change or death can en-ter there, In that fair Sum-mer land.

IF A BROTHER MEET A BROTHER.

J. B. CLARK.

Andantino.

1 If a broth - er meet a brother Fall - en ver - y low, Should a broth - er
 2 If a broth - er meet a brother Let him un - der - stand, That a broth - er

1. If a brother meet a brother Fall - en ver - y low, If a brother meet a brother Fallen ver - y low, Should a brother leave a brother
 2. If a brother meet a brother Let him un - der - stand, If a brother meet a brother Let him understand, That a brother needs a brother

leave a broth - er Farth - er down to go? Ev - 'ry bod - y needs a bod - y
 needs a broth - er With a help - ing hand; Ev - 'ry bod - y should a bod - y

Farther down to go? Should a brother leave a brother Farther down to go? Ev - 'ry bod - y needs a bod - y Kindly words to say,
 With a helping hand, That a brother needs a brother With a help - ing hand, Ev - 'ry bod - y should a bod - y Help as best he may,

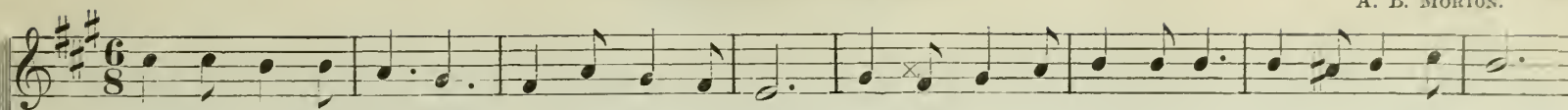
Kind - ly words to say, When a broth - er meets a broth - er Toil - ing by the way.
 Help as best he may, When a broth - er meets a broth - er Toil - ing by the way.

Ev - 'ry body needs a bod - y Kindly words to say, When a brother meets a brother Toiling by the way, When a brother meets a brother Toiling by the way.
 Ev - 'ry body should a bod - y Help as best he may, When a brother meets a brother Toiling by the way, When a brother meet a brother Toiling by the way.

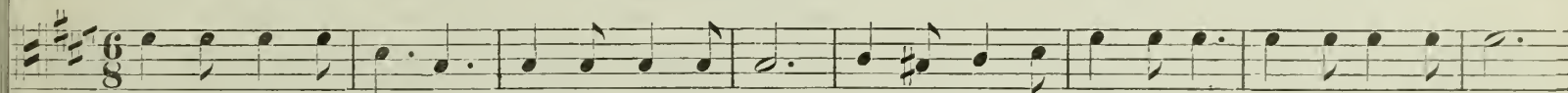
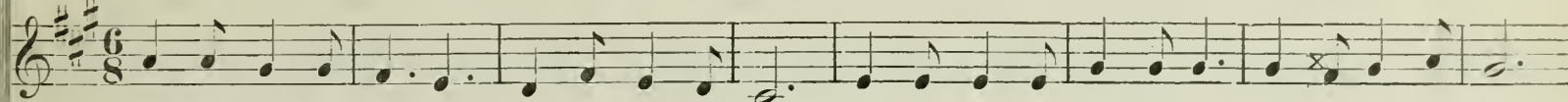
PLAYING ON THE WATER.

A. B. MORTON.

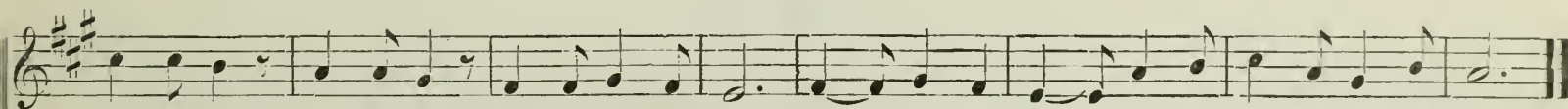
39



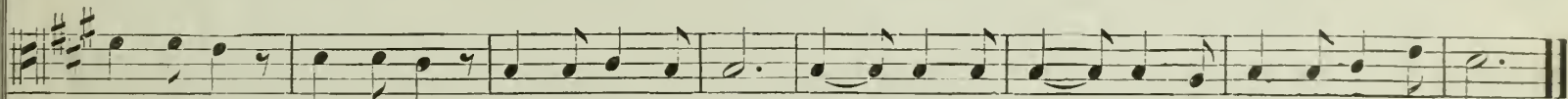
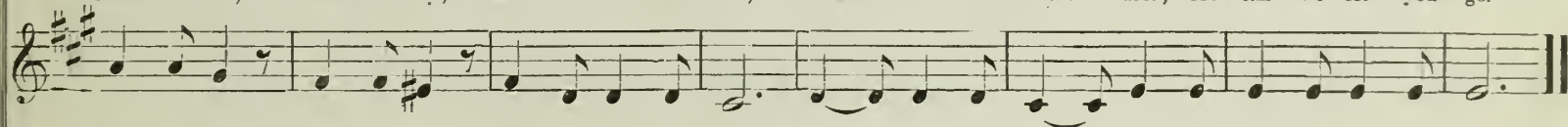
1. Play - ing on the wa - ter, Oh, but it is fun, Where the lit - tle laugh - ing waves, Chase us as we run,



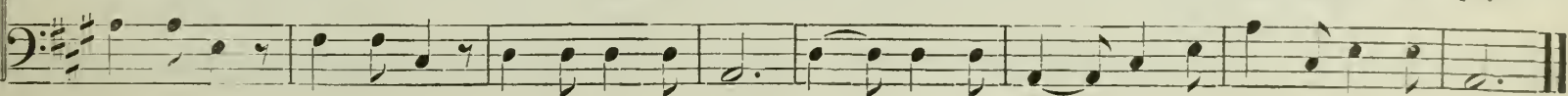
2. Play - ing on the wa - ter, How the mo - ments fly, Swift - er than the swift - est bird, Flit - ting, flit - ting by.



Catch our feet, kiss our feet, Mur - mur soft and low, Dear lit - tle chil - dren, How can we let you go.



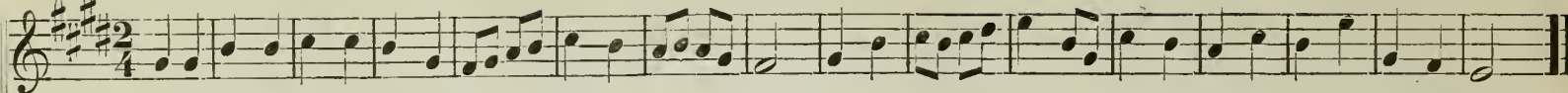
Come a - gain, come a - gain, Hap - py, hap - py day, Morning, noon, and even - tide, It's al - ways time to play.



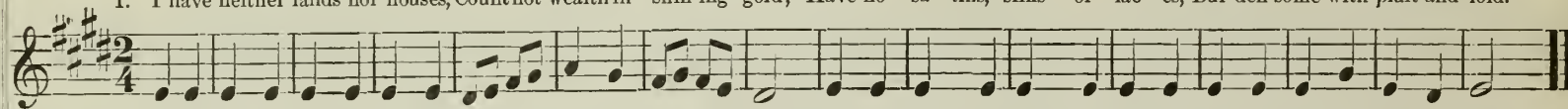
LOVE'S BLESSING.

HATTIE HAZEL.

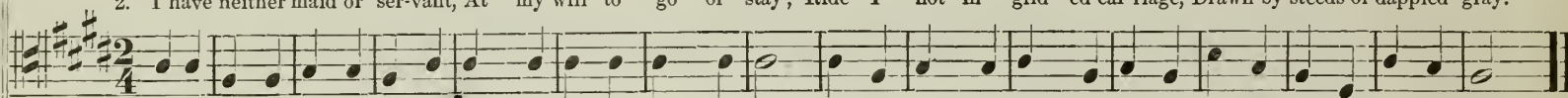
F. W. MCCOY.



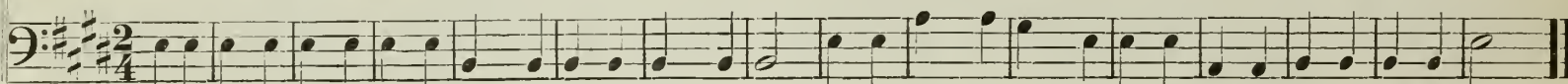
1. I have neither lands nor houses, Count not wealth in shin-ing gold; Have no sa - tins, silks or lac - es, Bur-den-some with plait and fold.



2. I have neither maid or ser-vant, At my will to go or stay; Ride I not in gild - ed car-riage, Drawn by steeds of dappled gray.

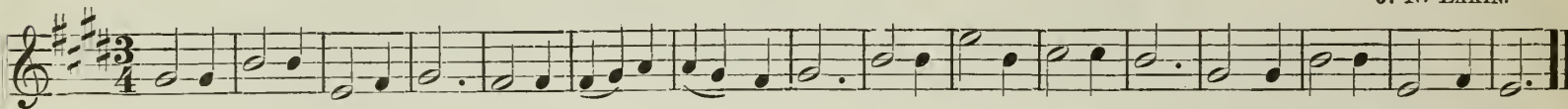


3. But I have a heart to love me, True as nee-dle to the pole; This crowns all my life with bless-ing, As the swift years onward roll.



EFFIE. 7s.

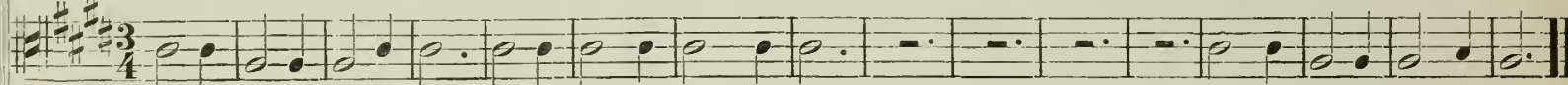
J. N. EAKIN.



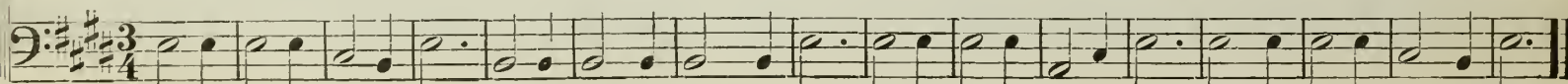
1. Soft-ly falls the twi-light ray, Of the ho - ly sab - bath day, Gent - ly as life's set-ting sun, When the Christian's course is run.



2. Peace is on the world a - bove, 'Tis the ho - ly peace of God, Sym-bol of the peace with-in, When the spi - rit rests from sin.



3. Sa - vior may our sab-baths be Days of peace and joy in thee, 'Till in heav'n our souls re- pose, When the sab - bath ne'er shall close.



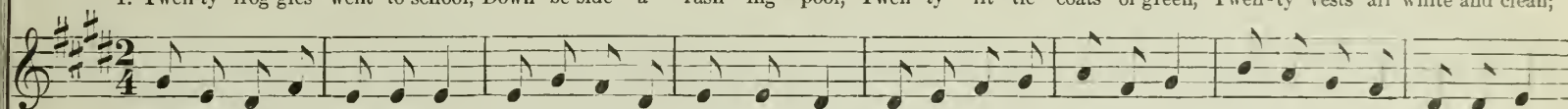
FROGS AT SCHOOL.

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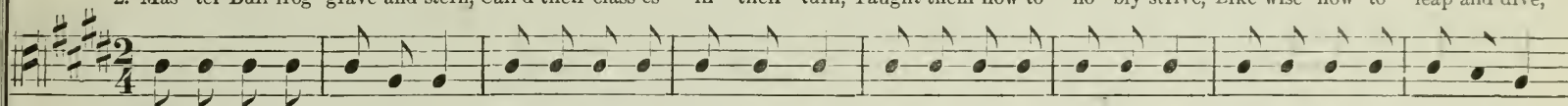
ZACHEUS.



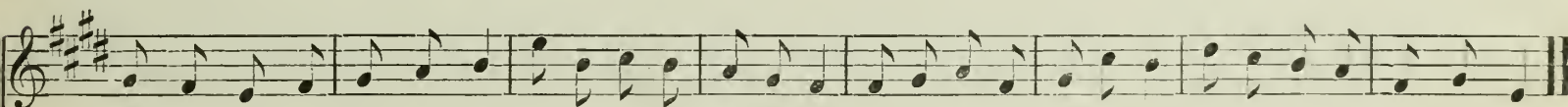
1. Twen-ty frog-gies went to school, Down be-side a rush-ing pool, Twen-ty lit-tle coats of green, Twen-ty vests all white and clean;



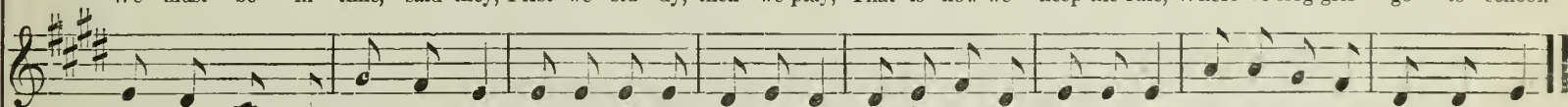
2. Mas-ter Bull-frog grave and stern, Call'd their class-es in their turn, Taught them how to no-bly strive, Like-wise how to leap and dive;



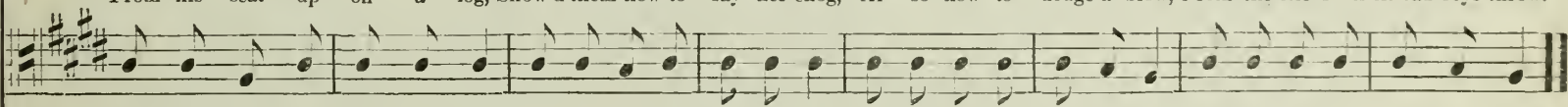
3. Twen-ty frog-gies grown up fast, Bull-frogs they be-came at last, Not one dance a-mong the lot, Not one les-son they for-got;



We must be in time, said they, First we stu-dy, then we play, That is how we keep the rule, Where we frog-gies go to school.



From his seat up-on a log, Show'd them how to say ker-chog, Al-so how to dodge a blow, From the sticks which bad boys throw.



Pol-ished in a high de-gree, As each frog-gie ought to be, Now they sit on oth-er logs, Teach-ing oth-er lit-tle frogs.



EVENING ON THE LAKE.

H. H. HAYDEN.

L. S. LEASON.

H. H. HAYDEN. L. S. LERSON.

1. Now, brightly on the yielding wave, The moon's soft rays are glancing; The sparkling wa-ter seems to move, As if with joy 'twere danc-ing; And
2. The ev-ning breez-es gent-ly blow, A sweet refreshment bring-ing; As onward blith-some-ly we go, Our mer-ry chor-us sing-ing; Our

3. We gai-ly dip the gleaming oar, And on-ward now are dash-ing; While faint, and fainter grows the shore, On which the waves are plash-ing; We

we are full of answering glee, With hap - py hearts we sing; And far a-cross the wa - ters free, Our mer - ry notes shall ring.
wa - tery pathway gleams with light, The hour is full of joy; All na - ture smiles on us to night, No tronb - le shall an - noy.

bid each thought of sor - row flee, Care to the winds we fling; And far a-cross the wa - ters free, Our mer - ry notes shall ring.

CHORUS.

2d time pp.

[illegible]

GOOD NIGHT.

• 43
СРОНЬ.

Andante.

1. Good - night, good - night, All our la - bor now is done; Day - light round is sweet - ly clos - ing,

2. Now to rest, now to rest, Let the wea - ry eye - lids close; Sleep on, ev - 'ry eye is ly - ing,

3. Rest in peace, rest in peace, Till the morn - ing gai - ly breaks; Till the day it's cares re - new - ing,

4. Bu - sy hands and heads re - pos ing, Till to - mor - row's ris - ing sun, Good night, good night.

Hark! the whip - poor-will is cry - ing, All in - vites thee to re - pose, Good night, good night,

Calls us to be up and do - ing, Rest in peace thy Fath - er wakes, Good night, good night.

cres.

Dim.

4. Bu - sy hands and heads re - pos ing, Till to - mor - row's ris - ing sun, Good night, good night.

Hark! the whip - poor-will is cry - ing, All in - vites thee to re - pose, Good night, good night,

Calls us to be up and do - ing, Rest in peace thy Fath - er wakes, Good night, good night.

THE WHIPPOORWILL.

T. J. DOUTHITT.

1. The sun had sunk in the crimson west, And earth in her twilight robe was dressed; The soft note rose from the distant hills, The night-ly song of the Whippoorwill.

2. That voice to me from an an-gel seems It brings to the mind my boyhood dreams, As thoughts of mingled sweet-ness thrill That list-en to the soft Whippoorwill.

3. I love that voice, O I love to hear Its mu-sic, so fills the night air clear, What care the heart's rude pas-sions still. Its night-ly song of the Whippoorwill.

The first system of the musical score is in 4/4 time, key of B-flat major. It consists of three vocal staves and a piano accompaniment staff. The lyrics are printed below each vocal staff. The piano part provides a harmonic foundation with chords and single notes.

m *f* *mp* **ECHO.** *f* *mp* **ECHO.** *f*

Whip-poorwill, Whip-poorwill, The night-ly song of the Whip-poorwill, Whippoorwill, Whippoorwill, Whippoorwill, Whip-poor-will, The night-ly song of the Whippoorwill.

Whip-poor-will, Whip-poorwill, The night-ly song of the Whip-poorwill Whippoorwill, Whippoorwill, Whip-poorwill, Whip-poorwill, The night-ly song of the Whippoorwill.

The second system of the musical score is in 6/8 time. It features a vocal melody with dynamic markings (*m*, *f*, *mp*, *f*) and includes two 'ECHO' sections. The piano accompaniment consists of a single melodic line in the right hand and a bass line in the left hand. The lyrics are repeated in a call-and-response format.

TRUST. 7s.

45

J. D. LUSE.

1. Thine for - ev - er, God of love, Hear us from thy throne a - bove; Thine for - ev - er may we be Here and in e - ter - ni - ty.

2. Thine for - ev - er, Thou our guide, All our wants by Thee sup - plied, All our sins by Thee for - given, Lead us, Lord, from earth to heav'n.

MERCER. L. M.

J. M. BLACK.

1. Come, Holy Spirit, calm my mind, And fit me to approach my God; Remove each vain, each worldly thought, And lead me to thy blest abode.

2. Hast thou imparted to my soul A living spark of ho - ly fire? Oh! kindle now the sa - cred flame, Make me to burn with pure de - sire.

3. A brighter faith and hope impart, And let me now my Sa - vior see; Oh! soothe and cheer my burdened heart, And bid my spirit rest in thee.

FRIENDSHIP.

WILL. ANDREWS.

1. Friendship needs no studied phra-ses, Polished tace or winning wiles; Friendship deals no lav-ish praises, Friendship dons no surface smiles.

2. Friendship fol-lows nature's dic-tion, Shuns the blandishments of art; Bold-ly sev-ers truth from fiction, Speaks the language of the heart.

3. Friendship cheers the faint and wea-ry, Makes the tim-id spir-it brave, Warns the err-ing, lights the dreary, Smooths the passage to the grave.

PATIENCE. S. M.

S.

1. As strangers here be-low, With va-rious woes op-pressed, We must thro' trib-u-la-tion go To our e-ter-nal rest.

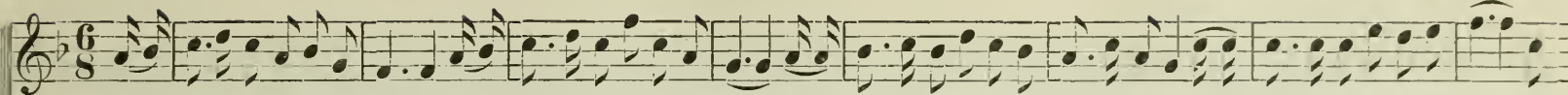
2. Thus Christ, our glorious Head, As-cend-ed to his throne:—Why should his ser-vants fear to tread The way their Lord has gone?

3. The path to glo-ry lies Thro' con-flict and dis-tress:— But joy-ful we at length shall rise, The king-dom to pos-sess.

IT IS BETTER TO WHISTLE THAN WHINE.

47

L. S. LEASON.



1. It is better to whistle than whine; It is better to laugh than to cry; For though it be cloudy, the sun will soon shine Across the blue beautiful sky. Then



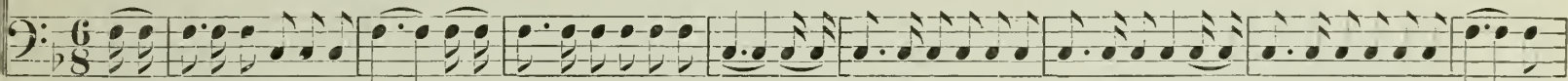
2. It is better to whistle than whine, O man with thy sorrowful brow; Let the words of the child scatter murmurs of thine, And gather his cheerfulness now. Then

3. It is better to whistle than whine, Poor mother, so weary with care; Thank God for the love and the peace that are thine, And the joys of the little ones share. Then



4. It is better to whistle than whine, Though troubles you find in your way; Remember that wise little fellow of mine, And whistle your whining away. Then

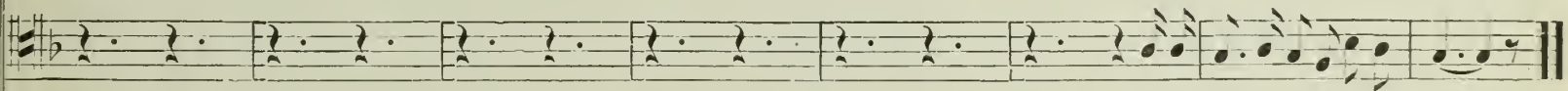
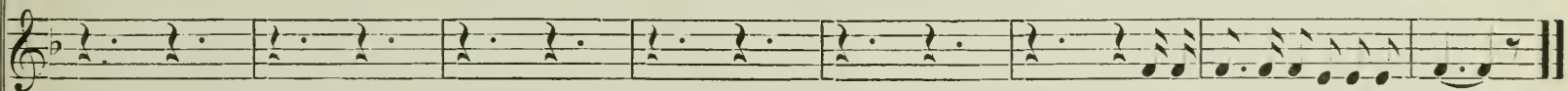
5. God bless that brave boy for the cheer He brought this sad heart of mine, When tempted to murmur that young voice I hear, "It is better to whistle than whine." Then



(To be whistled.)



It is bet-ter to whistle than whine.



It is bet-ter to whistle than whine.

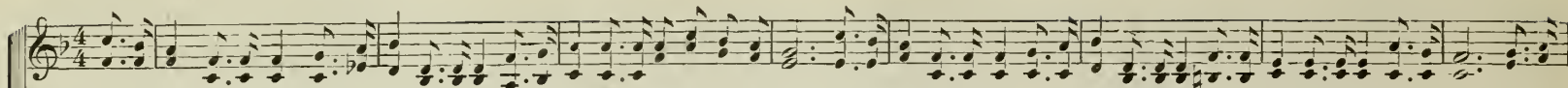


WHITTIER'S APRIL.

"The Spring comes slowly up the way."—CHRISTOBEL.


Words arranged from WHITTIER.

W. A. LAFFERTY.

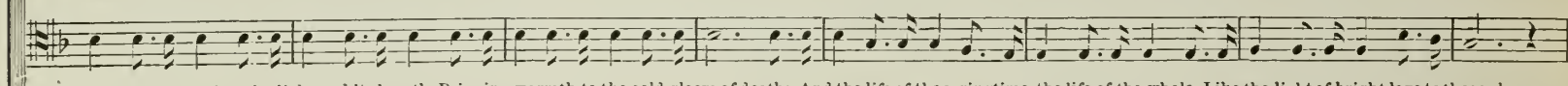


1. 'Tis the noon of the springtime, Yet never a bird in the wind-shaken elm or maple heard; See the dead meadow grasses, and levels of snow, And white drifts where the crocus should blow; And the

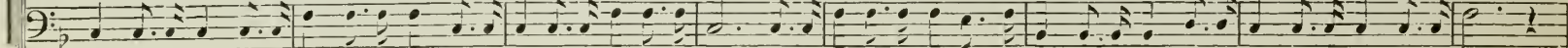
2. Yet we wait for thy coming, sweet wind of the south, For the gentle and warm kiss of thy mouth; For the yearly evangel thou hearest from God, Resurrection and life to the sod; O thou



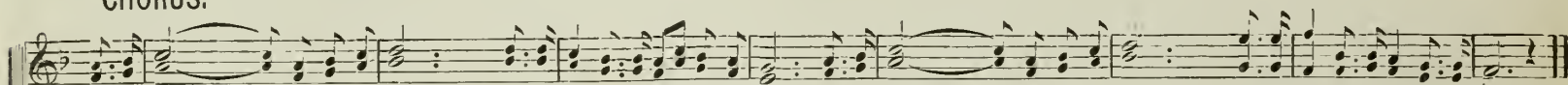
cold win-ter heds of their late waking roots, White-flake eddies the ice crystal shoots; And the longing for light under wind-driven heaps, Round the pine wood the ground lural creeps.



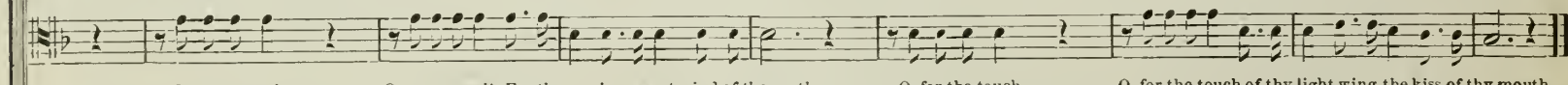
soul of the springtime, its light and its breath, Bringing warmth to the cold gloom of death; And the life of the springtime, the life of the whole, Like the light of bright love to the soul.



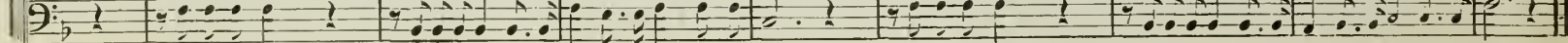
CHORUS.



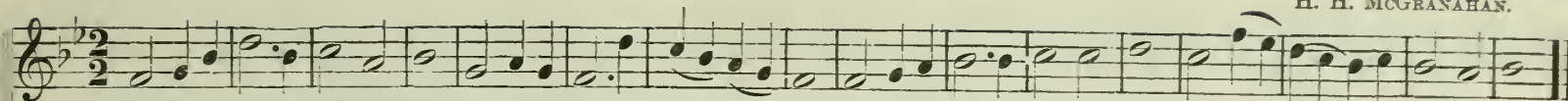
Yes, we wait, . . . O, yes we wait, For thy coming, sweet wind of the south; For the touch, . . . O, for the touch of thy light wing, the kiss of thy mouth.



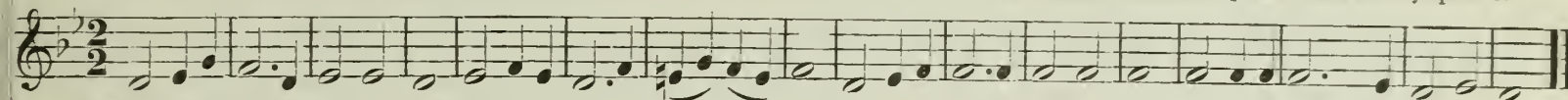
O yes, we wait, O yes, we wait, For thy coming, sweet wind of the south; O, for the touch, O, for the touch of thy light wing, the kiss of thy mouth.



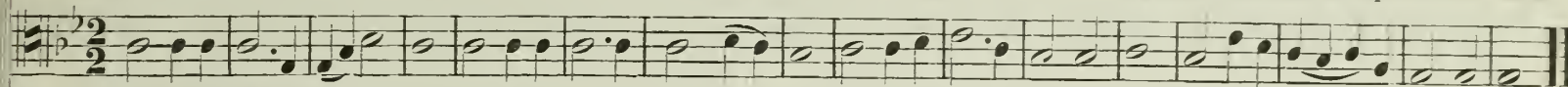
H. H. McGRANAHAN.



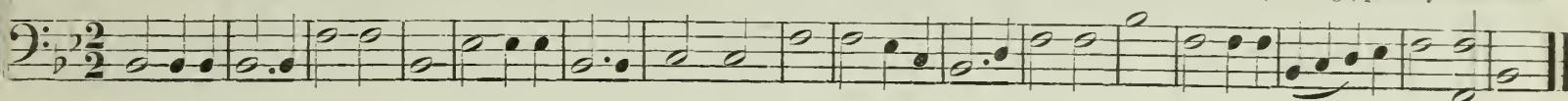
1. Praise ye the Lord, my spirit, praise, Thy God through all thy length of days; I'll praise Him with the breath He gives, I'll praise Him while my spirit liv



2. Whose truth for-ev er stands se-cure, Who saves th' oppress'd, and feeds the poor; Who gives them food with bounteous hand, And breaks the captive's iron band.



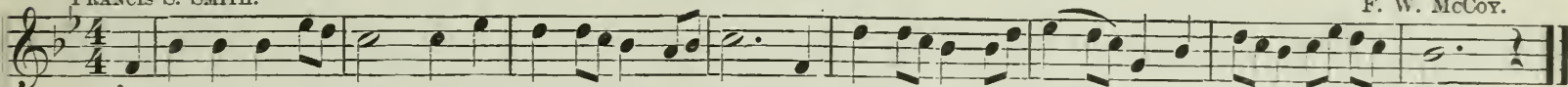
3. Je - ho-vah shall His throne maintain, And thro' e-ter-ni - ty shall reign; Thy God oh, Zi-on, be a - dored Thro' ev'ry age, praise ye the Lord.



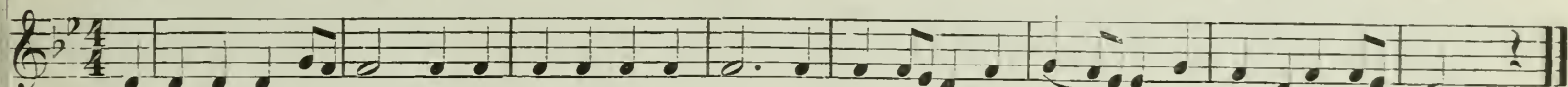
ANGRY WORDS.

FRANCIS S. SMITH.

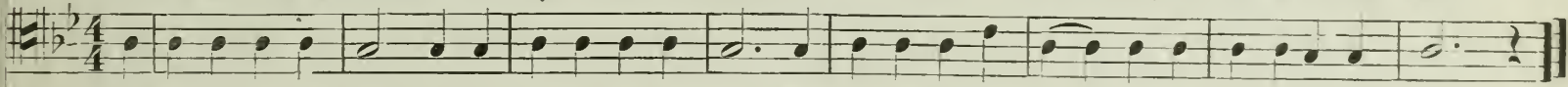
F. W. McCoy.



1. A word in an - ger spok - en, How oft - en does it prove, The cause of cold in - dif - fer-ence, In hearts whose rule is love.



2. How oft the sweet-est plea - sures, Hu - man - i - ty can know, Are by a harsh ex - pres - sion, Turned in - to bit - ter woe

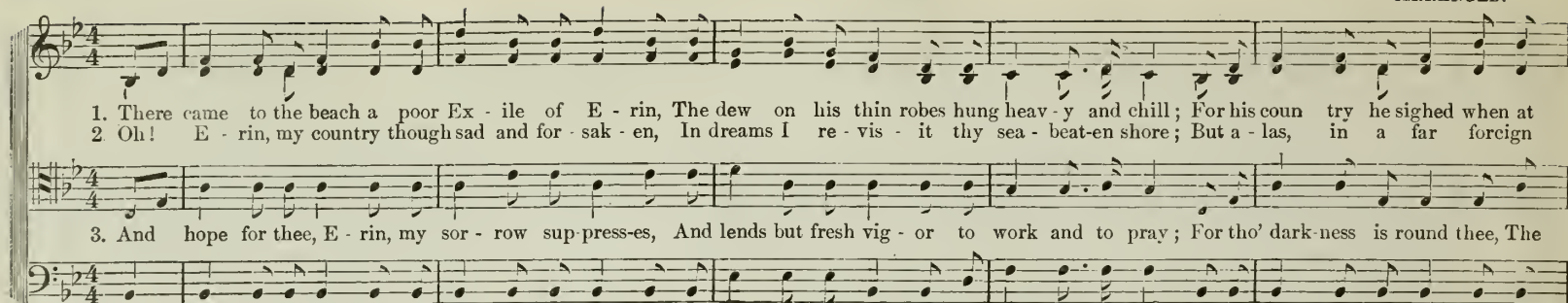


3. A word in an - ger spok - en, A blot up - on life's page, Which oft will leave its im - press, From youth to lat - est age.



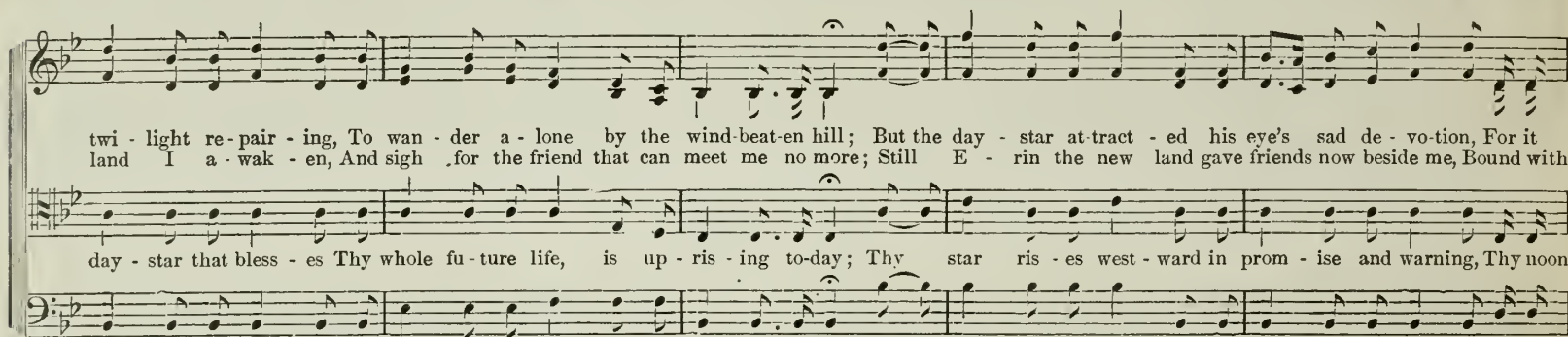
THE EXILE OF ERIN.

ARRANGED.

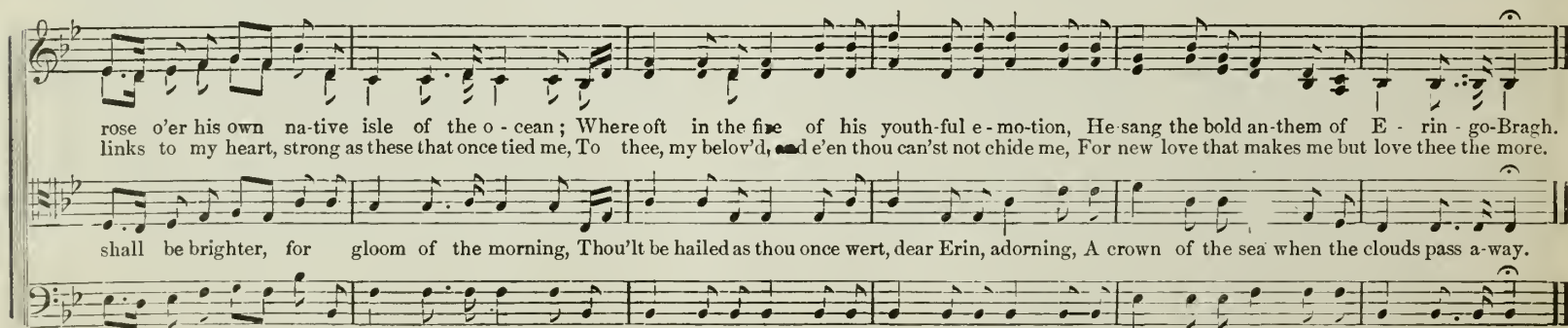


1. There came to the beach a poor Ex - ile of E - rin, The dew on his thin robes hung heav - y and chill; For his coun - try he sighed when at
 2. Oh! E - rin, my country though sad and for - sak - en, In dreams I re - vis - it thy sea - beat - en shore; But a - las, in a far foreign

3. And hope for thee, E - rin, my sor - row sup - press - es, And lends but fresh vig - or to work and to pray; For tho' dark - ness is round thee, The



twi - light re - pair - ing, To wan - der a - lone by the wind - beat - en hill; But the day - star at - tract - ed his eye's sad de - vo - tion, For it
 land I a - wak - en, And sigh for the friend that can meet me no more; Still E - rin the new land gave friends now beside me, Bound with
 day - star that bless - es Thy whole fu - ture life, is up - ris - ing to - day; Thy star ris - es west - ward in prom - ise and warning, Thy noon

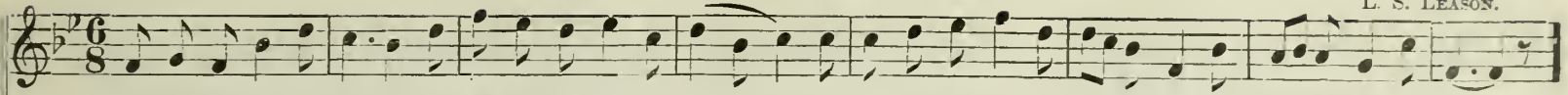


rose o'er his own na - tive isle of the o - cean; Where oft in the fire of his youth - ful e - mo - tion, He sang the bold an - them of E - rin - go - Bragh.
 links to my heart, strong as these that once tied me, To thee, my be - lov'd, and e'en thou can'st not chide me, For new love that makes me but love thee the more.
 shall be brighter, for gloom of the morning, Thou'lt be hailed as thou once wert, dear Erin, adorning, A crown of the sea when the clouds pass a - way.

WELCOME TO MAY.

51

L. S. LEASON.



1. Come with the dews of morn-ing, It melts with the sun's glad ray,..... All ra-diant with light, bring garlands bright, Thy pre-cious gifts, sweet May.



2. Come with the lay of glad-ness, So full with the sounds of mirth, So sweet and so pure from mu-sic's store, To hail thy glad-some birth.



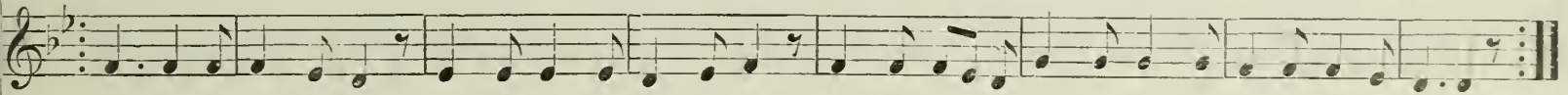
3. Come in the noon-day gleaming, When bright with each golden ray, The sun with his light in-lus-ter bright, Doth greet thee, merry May.



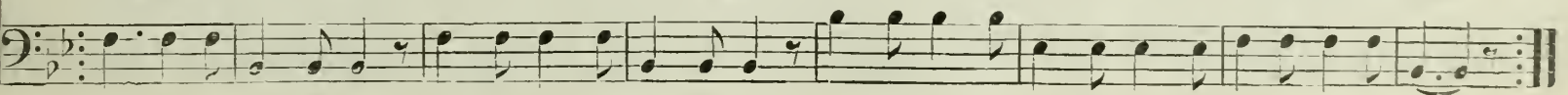
CHORUS.



Hail, May, bright, welcome May, Charm-ing, sun - ny month of May, Like the birds we chant the words To wel-come love-ly May.



Hail, May, bright, welcome May, Charm-ing, sun - ny month of May, Like the birds we chant the words To wel-come love-ly May.



GRATITUDE. 8s. & 6s.

J. D. LUSE.

1. Je - ho - vah, God. Thy gracious pow'r, On ev'ry hand we see, Oh may the bless-ing of each hour, Lead all our thoughts to thee.

2. Thy pow'r is in the o - cean deep, And reaches to the skies, Thine eye of mer - cy nev - er sleeps, Thy goodness nev - er dies.

FREDERICA. S. M.

W. J. DUNN.

1. How gen-tle God's com-mands, How kind His pre-cepts are, Come cast your bur-den on the Lord, And trust His con-stant care.

2. Why should this anx-ious load, Press down your wea-ry minds, Haste to your heav'nly Fath-er's throne, And sweet re-fresh-ment find.

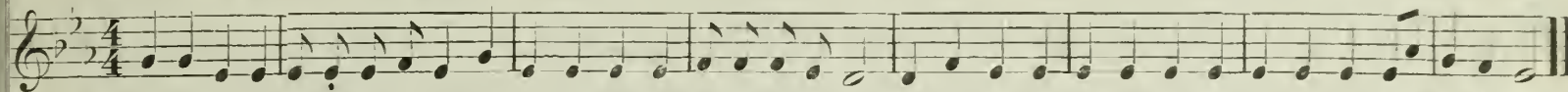
WAKE YE BELLS.

53

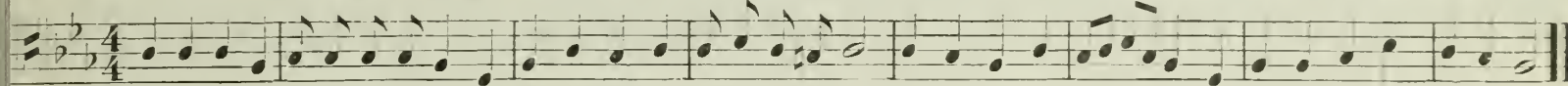
ZACHEUS.



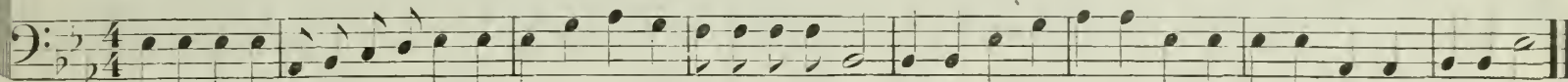
1. Wake! ye bells from ev'ry echoing stee-ple, Let your voices wake the loud reply, In the hearts of all the peo-ple, Freedom's flame is blazing high.



2. Wake! while ev'ry heart with joy is beating, Far and wide proclaim the ju-bi-lee! Speed o'er hill and dale our greet-ing; Tell to all a-broad, we're free.



3. Wake! ye bells your chimes are blithe as morning, When it's breath makes all the world seem new Yet your sound of solemn warning, Says to freedom's cause, be true.

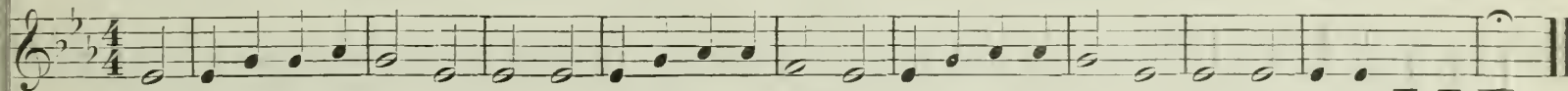


LEBANON. C. M.

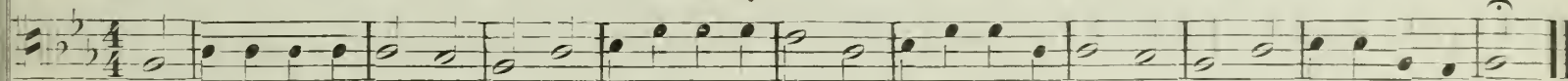
EDWIN SHERRETT.



1. Oh, Thou Di-vine, how sweet the joy When but one sin-ner turns, And with an hum-ble, brok-en heart His sins and err-ors mourns.



2. See, low be-fore Thy throne of grace, A wretched wander-er mourn. Hast thou not bid me seek thy face. Hast thou not said re-turn?

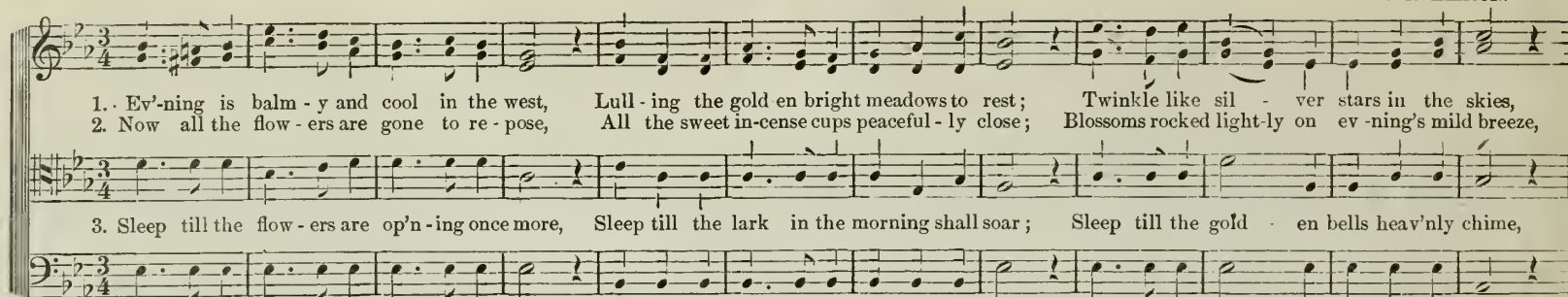


3. Oh, shine on this be-night-ed heart, With beams of mer-cy shine, And let thy feel-ing voice im-part. A taste of joys di-vine.



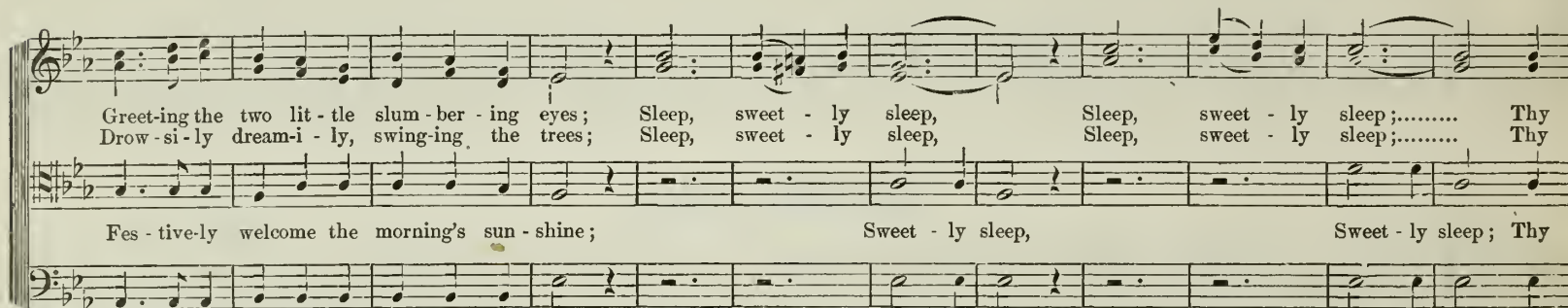
CRADLE SONG.

L. S. LEASON.



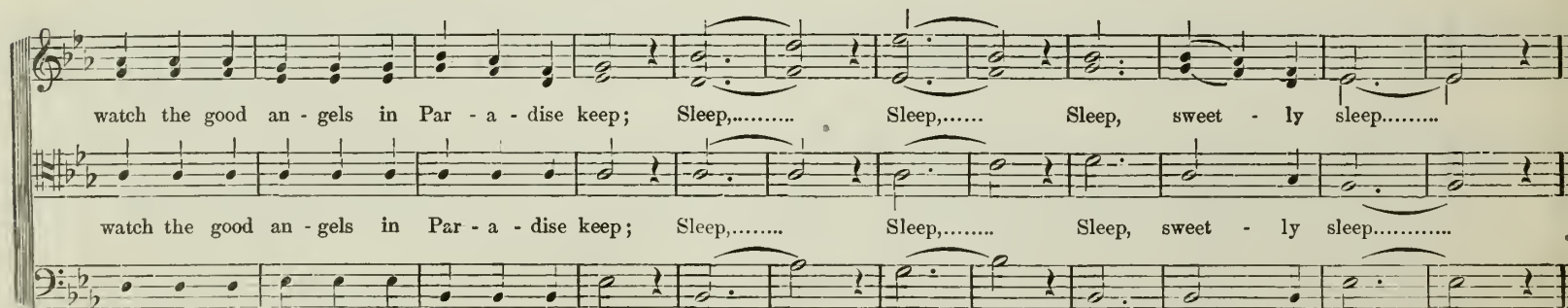
1. Ev'-ning is balm - y and cool in the west, Lull - ing the gold - en bright meadows to rest; Twinkle like sil - ver stars in the skies,
 2. Now all the flow - ers are gone to re - pose, All the sweet in - cense cups peaceful - ly close; Blossoms rocked light - ly on ev - ning's mild breeze,

3. Sleep till the flow - ers are op'n - ing once more, Sleep till the lark in the morning shall soar; Sleep till the gold - en bells heav'nly chime,



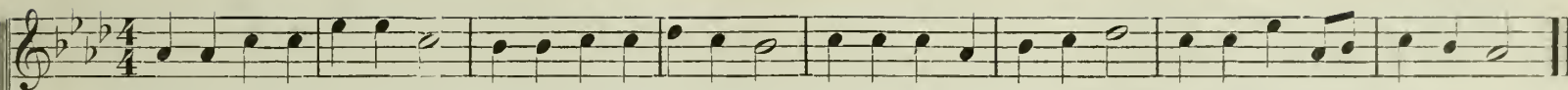
Greet - ing the two lit - tle slum - ber - ing eyes; Sleep, sweet - ly sleep, Sleep, sweet - ly sleep;..... Thy
 Drow - si - ly dream - i - ly, swing - ing the trees; Sleep, sweet - ly sleep, Sleep, sweet - ly sleep;..... Thy

Fes - tive - ly welcome the morning's sun - shine; Sweet - ly sleep, Sweet - ly sleep; Thy

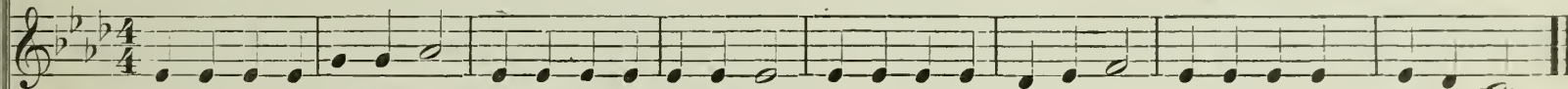


watch the good an - gels in Par - a - dise keep; Sleep,..... Sleep,..... Sleep, sweet - ly sleep.....

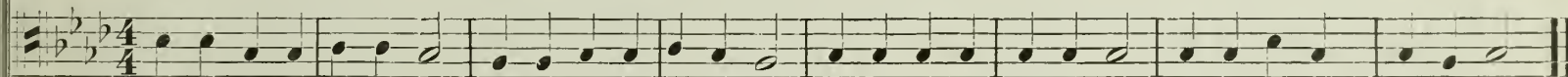
watch the good an - gels in Par - a - dise keep; Sleep,..... Sleep,..... Sleep, sweet - ly sleep.....



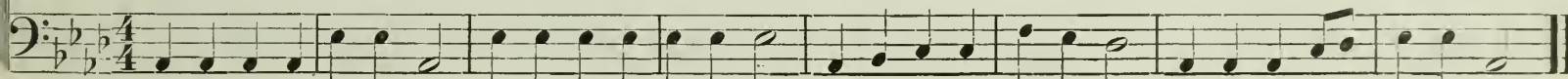
1. Ho - ly, ho - ly, ho - ly Lord, God the Fa-ther, God the Word, God the Com-fort - er, re - ceive Blessings more than we can give.



2. Joined with those beyond the sky, Wor-ship-ping the Lord most high, We our hearts and voi - ces raise, Ech - o his e - ter - nal praise.

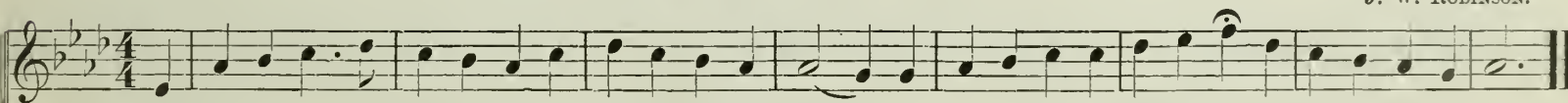


3. Three in one, and one in three, One, in simplest u - ni - ty,— God in - cline thy gra - cious ear, Us, thy lisp - ing creatures, hear.

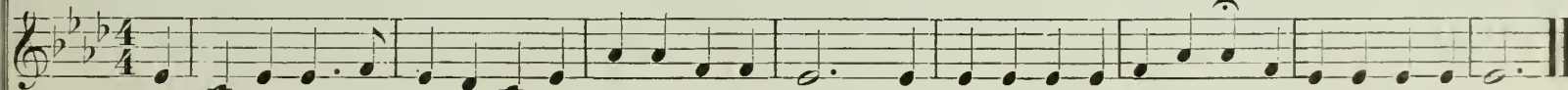


HARBOR. 8s. & 7s.

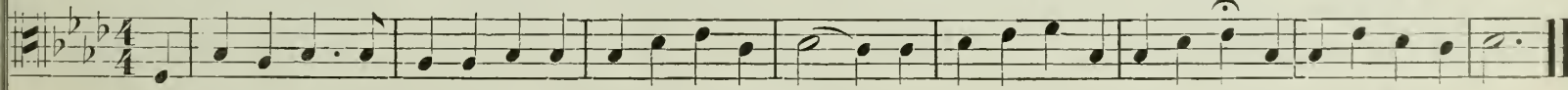
J. W. ROBINSON.



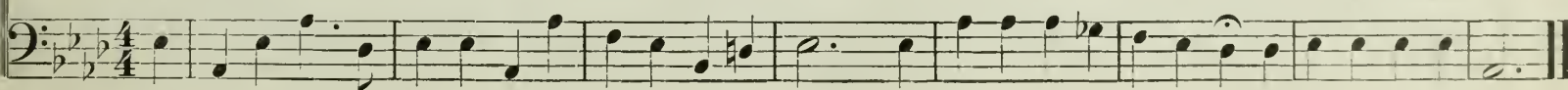
1. A - rise, ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth, from shore to shore, Confess th' Almighty Lord.



2. They sing of death and sin o'erthrown, In that triumph - ant hour, And God ex - alts his conquering Son, To his right hand of pow'r.



3. Oh, shout ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth, from shore to shore, Confess th' Almighty Lord.



FOWLER. L. M.

H. A. LEWIS.

1. Stand up, my soul, shake off thy fears, And gird the gospel armor on, March to the gates of endless joy, Where Je - sus thy great cap-tain's gone.

2. Hell and thy sins re-sist thy course, But hell and sin are vanquished foes, Thy Jesus nailed them to the cross, And sung the tri-umph when he rose.

3. Then let my soul march boldly on, Press forward to the heav'nly gate, There peace and joy eternal reign, And glittering robes for conquerors wait.

ROSELLA. S. M.

L. S. LEASON.

1. Raise your tri-umph-ant songs, To an im-mor-tal tune, Let the wide earth re-sound the deeds, Ce - les - tial grace has done.

2. 'Twas mer-cy fill'd the throne, And wrath stood si-lent by, When Christ was sent with par-dons down, To re-bels doomed to die.

3. Lord! we o-bey the call, We lay an hum-ble claim To the sal-va-tion thou hast brought, And love, and praise thy name.

AFTER RAIN.

57

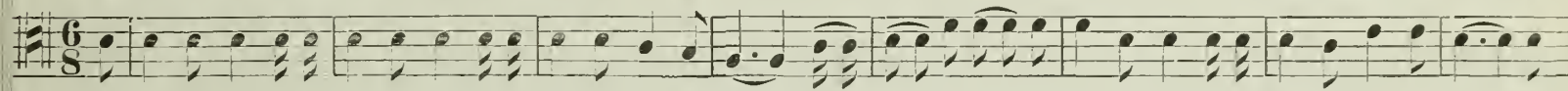
H. H. HARRIS.



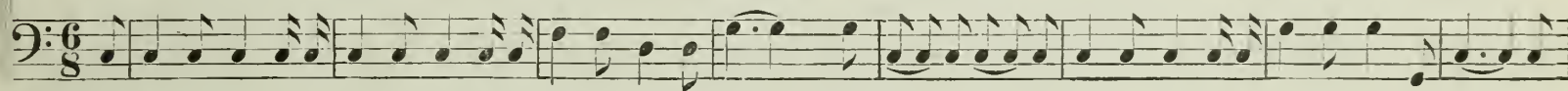
1. I heard a song on the moorland brown, When the days grew fair and long; Me thought no voice in the noi-sy town Could sing so sweet a song; It



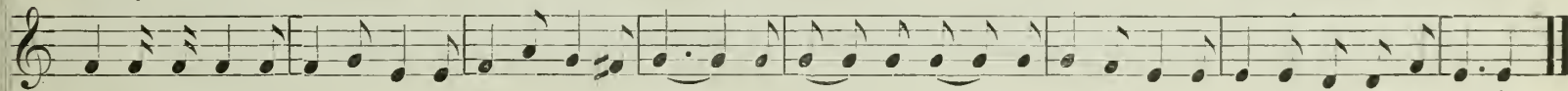
2. My tho't turn back to that A - pril day, As I pace the ci - ty street, But the brown, brown moor lies far a - way, From the tread of weary feet; Yet



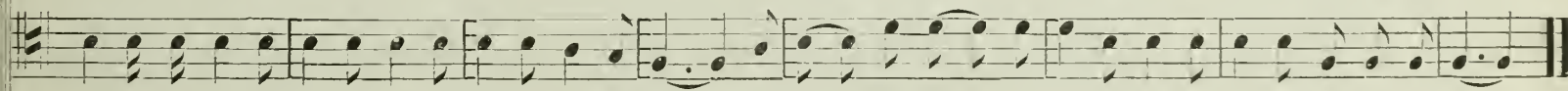
3. God knows it is hard to fret and strive For the gold that soon is spent, It seems some-times that the sin-ners strive, While saints are less content; But



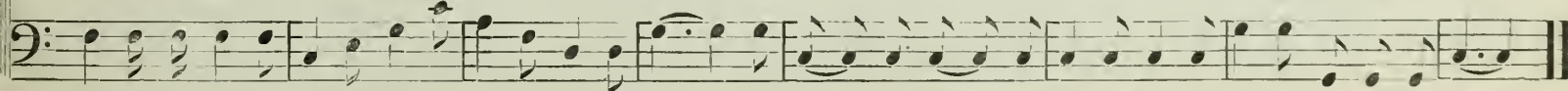
was but a herd-boy all a - lone, A-lone on the show'ry plain, Who sang with a sil - ver trum-pet tone, "The sunshine follows the rain."



ev - er the song rings clear and loud, O - ver, and o - ver again, A - bove the dim of the rest less crowd, "The sunshine follows the rain."



He knows too that the clouds will part, And the hidden path grow plain, This an - gels sing to the doubt-ing heart, "The sunshine follows the rain."



PERFECT PEACE AND REST.

FRANCES R. HAVERGAL.
Maestoso.

JAMES McGRANAHAN, by per.

1. Like a riv - er glo - rious, Is God's perfect peace, O-ver all vic - to - rious, In its bright in - crease; Perfect yet it flow - eth Fuller ev - 'ry day,

2. Hid - den in the hol - low Of His blessed hand, Never foe can fol - low, Nev - er trai - tor stand; Not a surge of wor - ry, Not a shade of care,

3. Ev - 'ry joy or tri - al, Fall - eth from a bove, Traced upon our di - al, By the Sun of love; We may trust Him solely, All for us to do,

f REFRAIN. *cres.* *rit.*

Per - fect yet it grow eth, Deep - er all the way. Stay'd upon Je - ho - vah, Hearts are fully blest; Finding as He prom - ised, Perfect peace and rest.

Not a blast of hur ry, Touch the spi - rit there. Stay'd upon Je - ho - vah, Hearts are fully blest, Finding as He prom - ised, Perfect peace and rest.

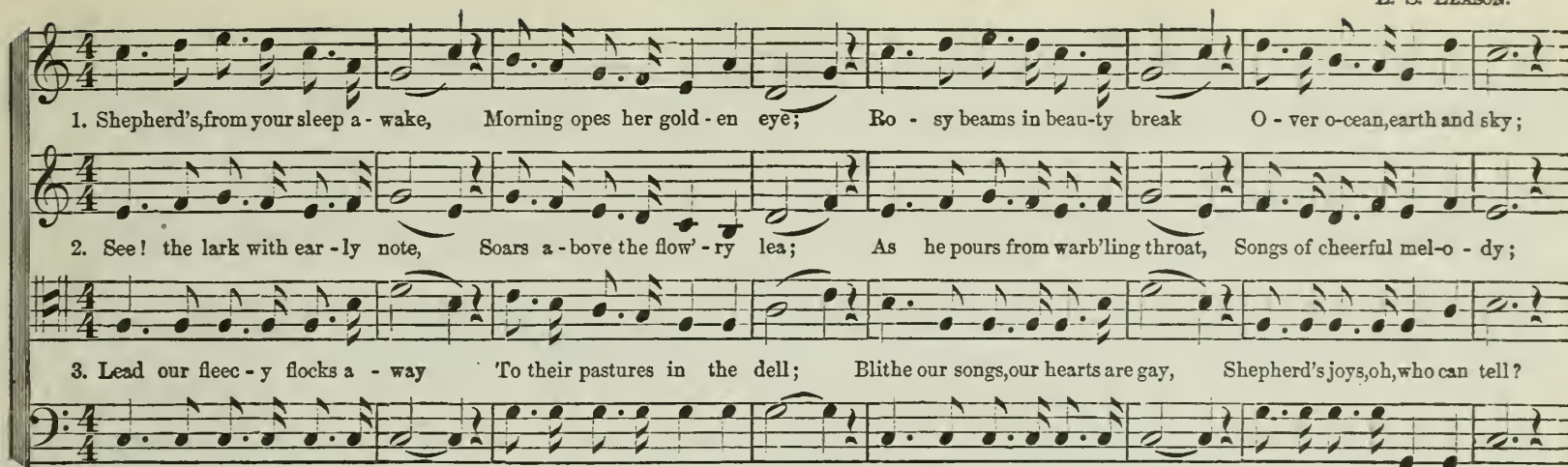
They who trust Him wholly, Find Him wholly true. Stay'd upon Je - ho - vah, Hearts are fully blest, Finding as He prom - ised, Perfect peace and rest.

Hearts are ful - ly, ful - ly blest.

THE SHEPHERD'S SONG.

59

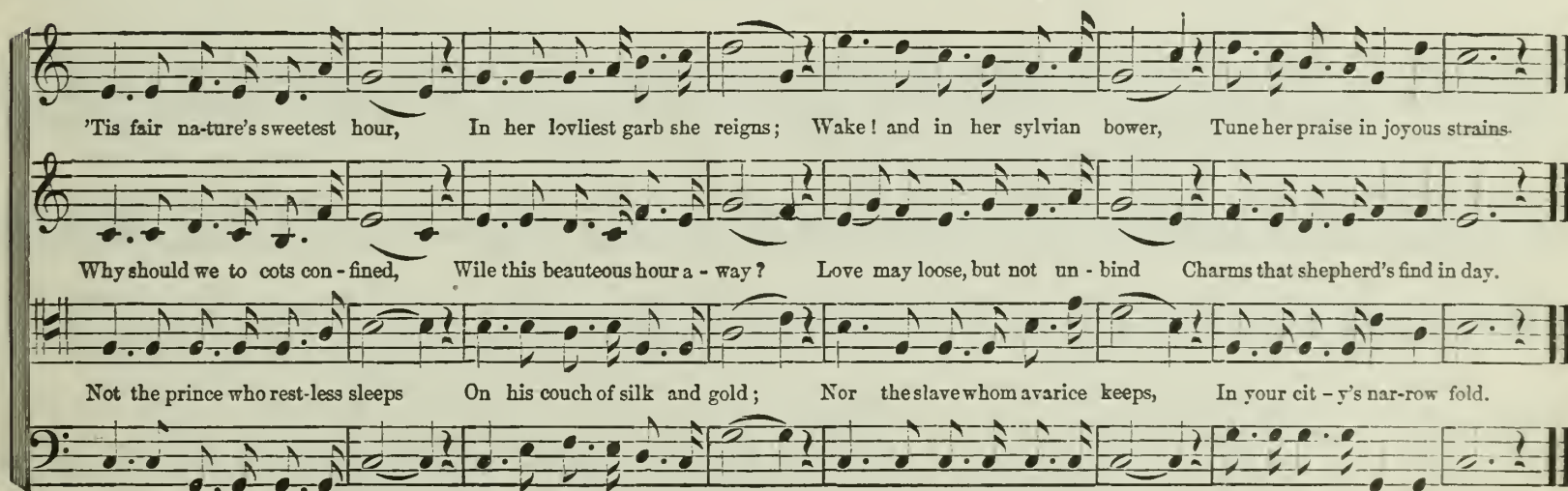
L. S. LEASON.



1. Shepherd's, from your sleep a - wake, Morning opes her gold - en eye; Ro - sy beams in beau - ty break O - ver o - cean, earth and sky;

2. See! the lark with ear - ly note, Soars a - bove the flow' - ry lea; As he pours from warb'ling throat, Songs of cheerful mel - o - dy;

3. Lead our fleec - y flocks a - way To their pastures in the dell; Blithe our songs, our hearts are gay, Shepherd's joys, oh, who can tell?



'Tis fair na - ture's sweetest hour, In her loveliest garb she reigns; Wake! and in her sylvian bower, Tune her praise in joyous strains.

Why should we to cots con - fined, Wile this beauteous hour a - way? Love may loose, but not un - bind Charms that shepherd's find in day.

Not the prince who rest - less sleeps On his couch of silk and gold; Nor the slave whom avarice keeps, In your cit - y's nar - row fold.

GREETING GLEE.

Words and Music by P. P. BLISS.

1. We come, we come, we come To welcome our friends with a song; We come, we come, we come, And glad-ly the strains pro-long. *

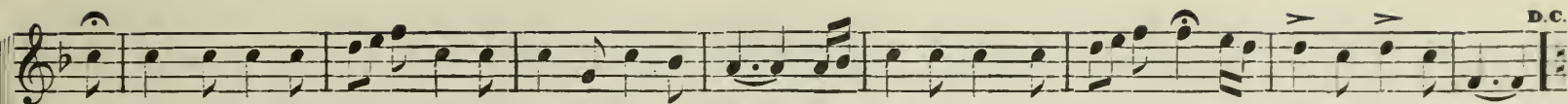
2. A-way, a-way, a-way, We'll haste to Eu-ter-pe's bright bower; A-way, a-way, a-way, Let mel-o-dy rule the hour! *

Our hearts are light with joy to-night, And light our songs shall be; Our notes we'll raise in loud-est praise, Of heav'n-born mel-o-dy.

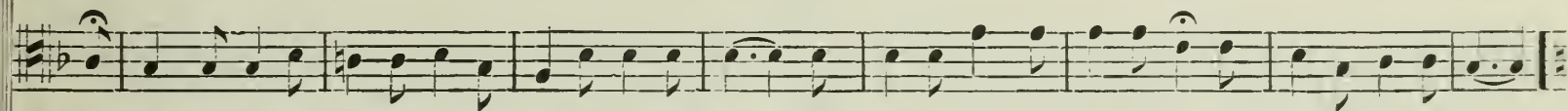
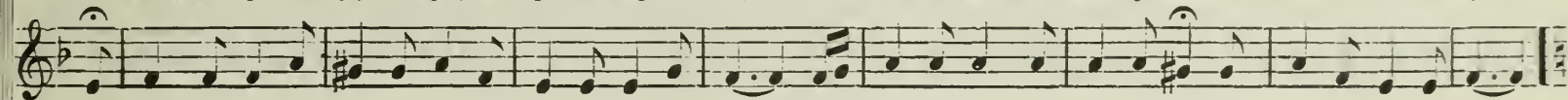
Ah, who would sigh, When pleasures nigh, In-vites with cheerful lay; Then wel-come here Our friends so dear, Be joy-ful while ye may.

GREETING GLEE.—Concluded.

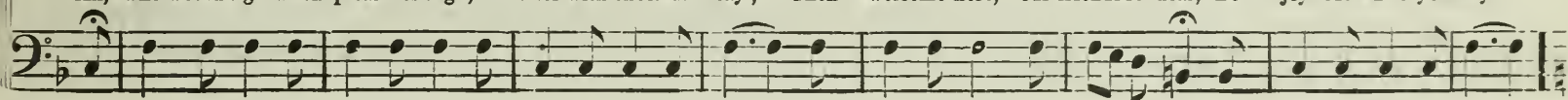
61



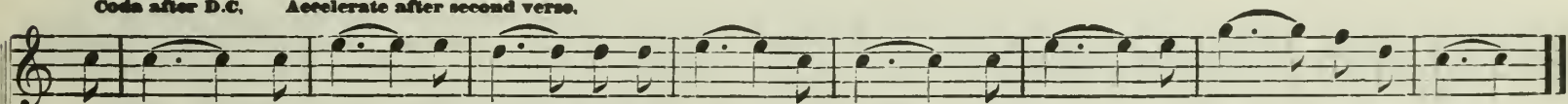
Our hearts are light with joy to-night, And light our songs shall be; Our notes we'll raise in loud-est praise, Of heav'n-born mel-o-dy.



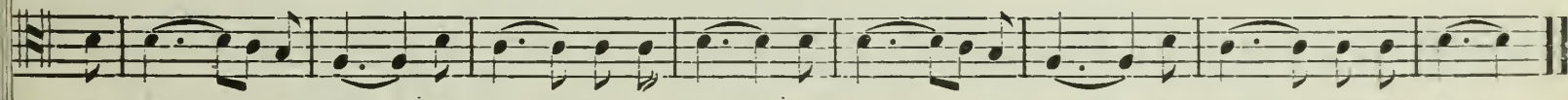
Ah, who would sigh when pleasures nigh, In-vites with cheerful lay; Then welcome here, our friends so dear, Be joy-ful while ye may.



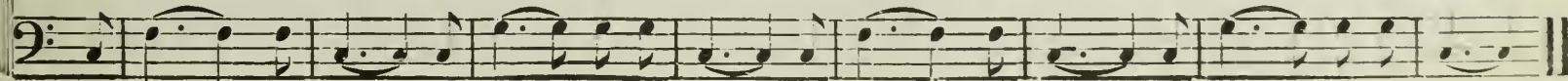
Coda after D.C. Accelerate after second verse.



We come, we come, we come with a song; We come, we come, we come with a song.

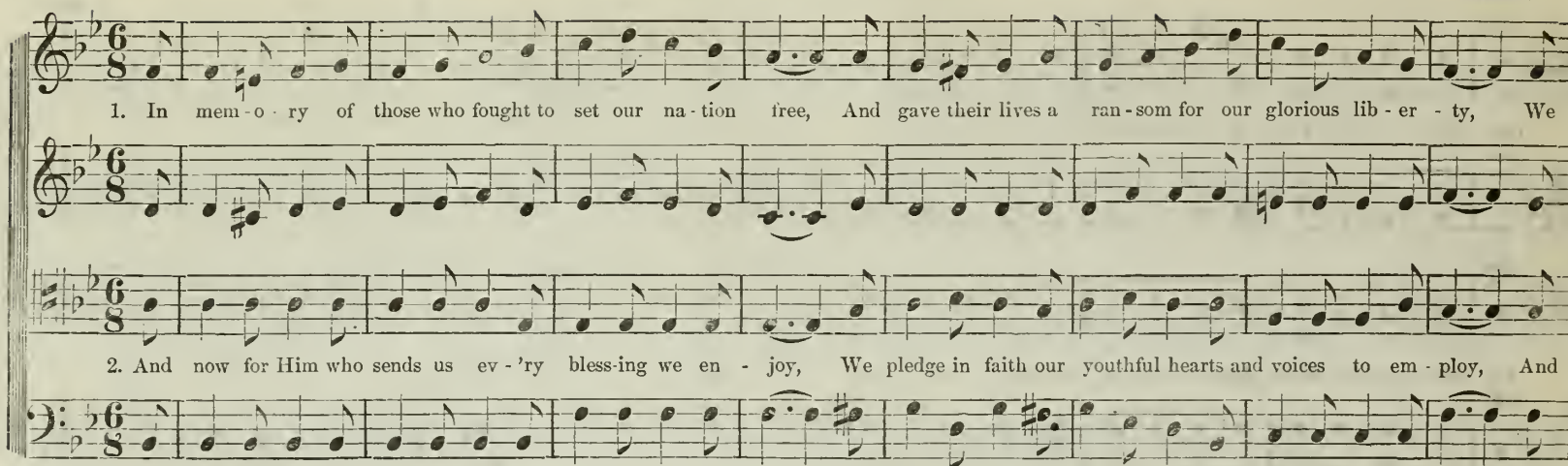


We come, we come, we come with a song; We come, we come, we come with a song.



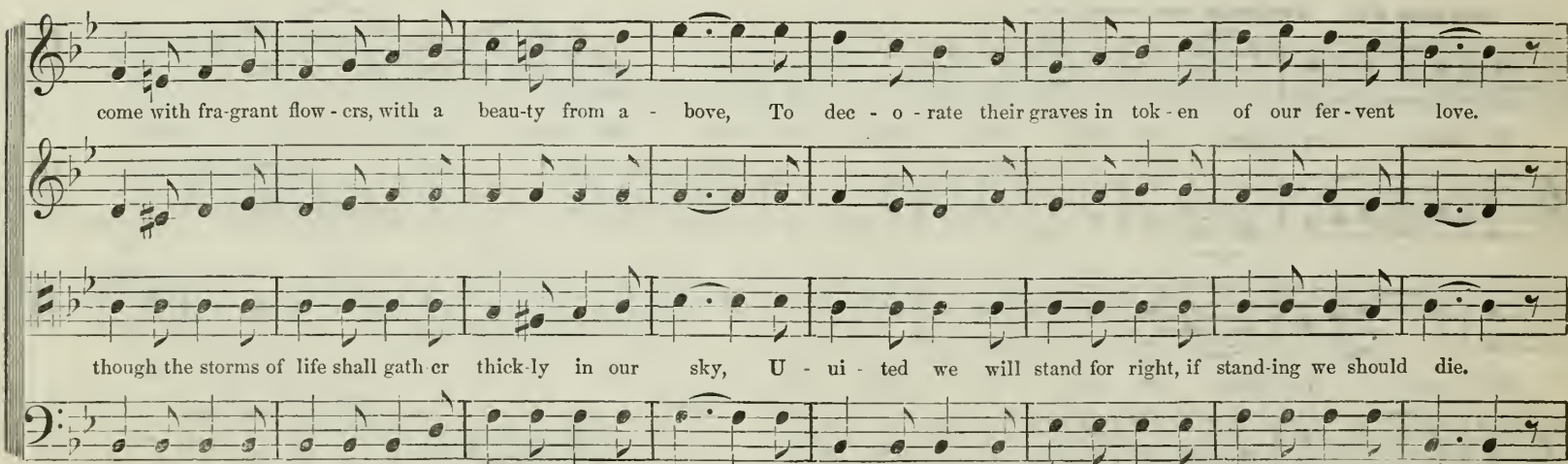
JUVENILE DECORATION SONG.

W. A. LAFFERTY.



1. In mem-o-ry of those who fought to set our na-tion free, And gave their lives a ran-som for our glorious lib-er-ty, We

2. And now for Him who sends us ev-'ry bless-ing we en-joy, We pledge in faith our youthful hearts and voices to em-employ, And



come with fra-grant flow-ers, with a beau-ty from a-bove, To dec-o-rate their graves in tok-en of our fer-vent love.

though the storms of life shall gath-er thick-ly in our sky, U-ni-ted we will stand for right, if stand-ing we should die.

CHORUS.

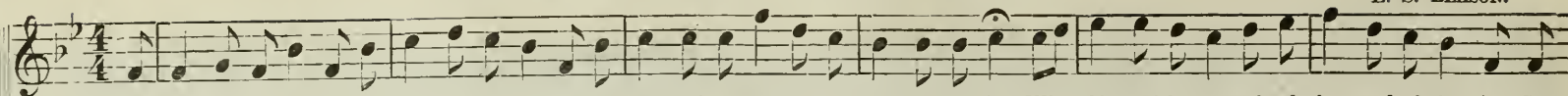
Then sing of our he - roes who died our na - tion to save! Breathing a si - lent prayer and dropping a tear up - on each grave, Pledging to

stand, firm - ly stand u - nit - ed on land and on sea, For God and the Un - ion, the home of the free.

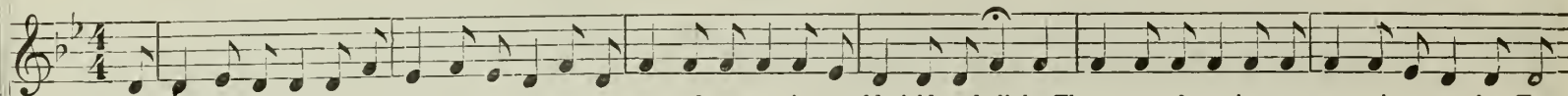
stand, firm - ly stand, u - nit - ed on land and on sea, For God and the Un - ion, the home of the free.

THE OLD FAMILY BIBLE. (Quartet.)

L. S. LEASON.



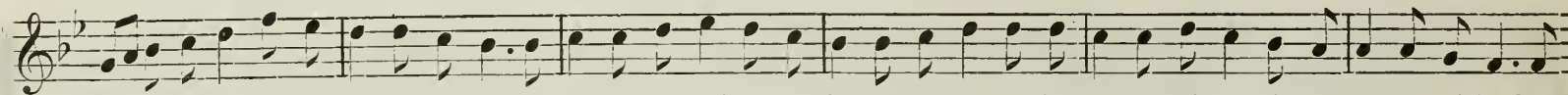
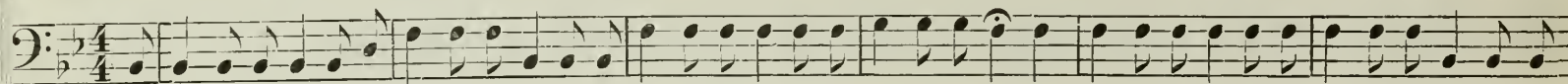
1. How pain-ful-ly pleas-ing the fond re-col-lection, Of youth-ful e-mo-tions and in-no-cent joy, When blest with parental ad-vice and af-fec-tion, Sur-



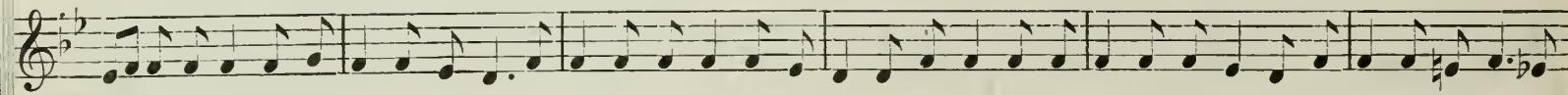
2. That Bi-ble, the volume of God's in-spi-ra-tion, At morn-ing and at even-ing, could yield us de-light, The prayer of our sire was a sweet in-vo-ca-tion For



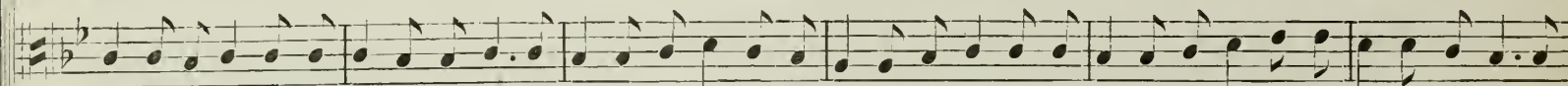
3. Ye scenes of tran-quil-li-ty, long have we parted, My hopes al-most gone, and my parents no more, In sor-row and sadness, I live bro-kenheart-ed, And



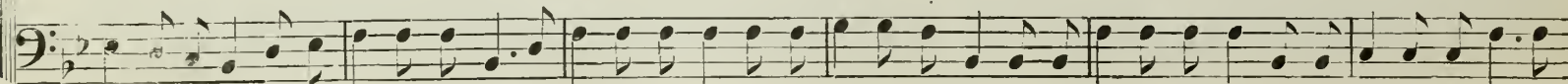
rounded with mercies, with peace from on high. I still view the chairs of my sire and my moth-er, The seats of their off-spring as ranged on each hand, And



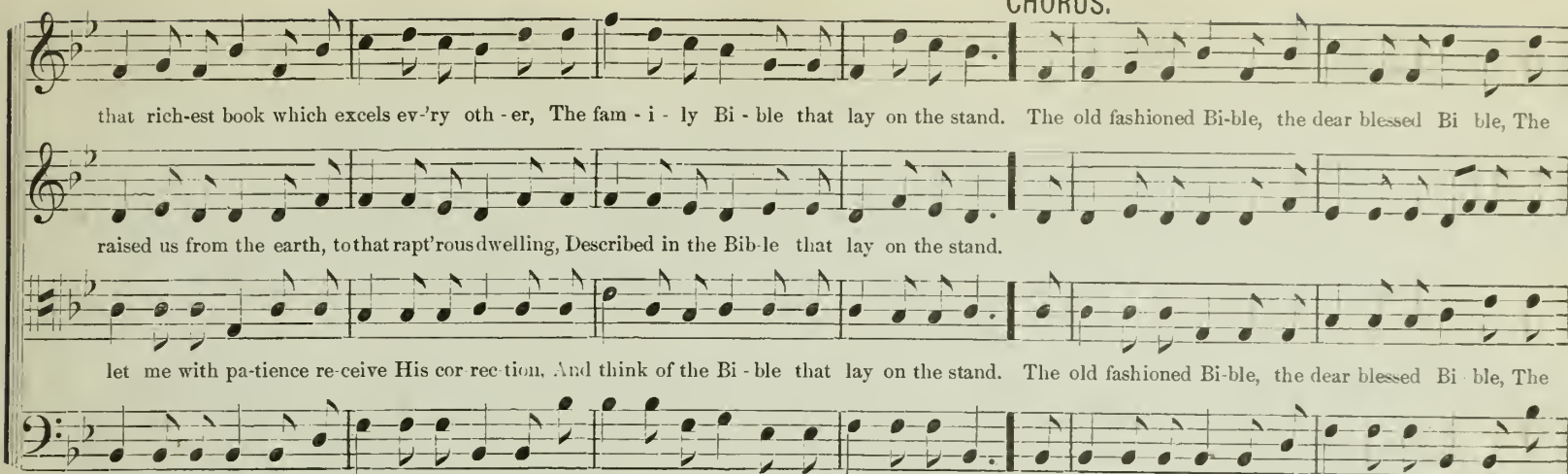
mer-cy by day, and for safe-ty by night. Our hymns of thanksgiving with har-mo-n-y swell-ing, All warm from the heat of a fam-i-ly band, Half



wan-der unknown on the far dis-tant shore. Yet how can I doubt my dear Sa-vior's pro-tec-tion, For-get-ful of gifts from His boun-ti-ful hands, Oh,



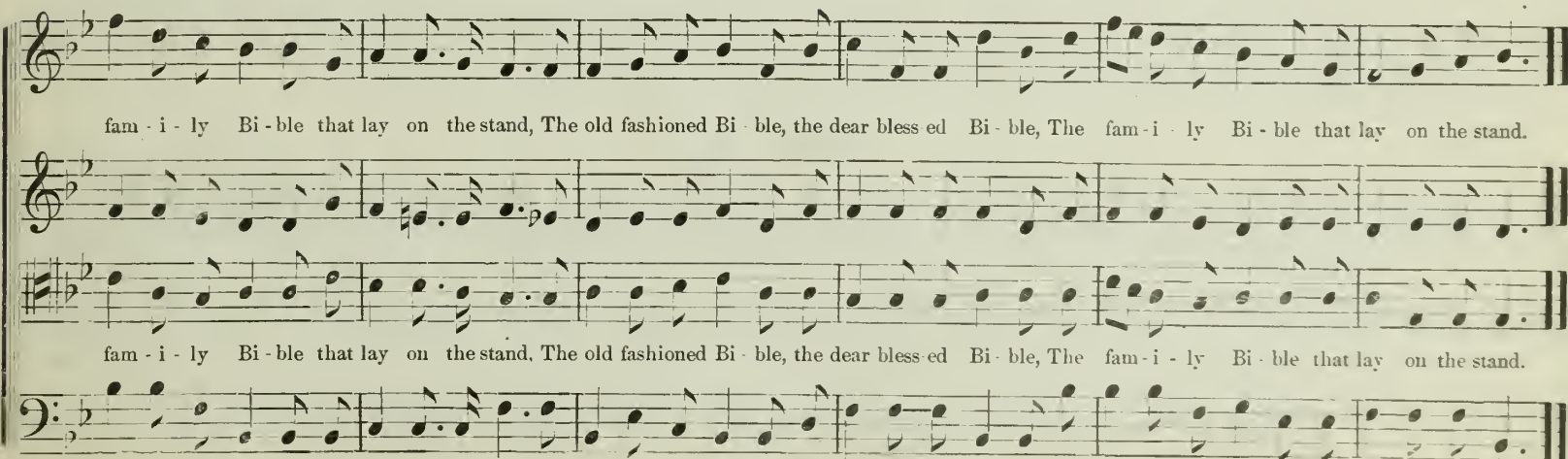
CHORUS.



that rich-est book which excels ev'-ry oth-er, The fam-i-ly Bi-ble that lay on the stand. The old fashioned Bi-ble, the dear blessed Bi-ble, The

raised us from the earth, to that rapt'rous dwelling, Described in the Bib-le that lay on the stand.

let me with pa-tience re-ceive His cor-rec-tion, And think of the Bi-ble that lay on the stand. The old fashioned Bi-ble, the dear blessed Bi-ble, The



fam-i-ly Bi-ble that lay on the stand, The old fashioned Bi-ble, the dear blessed Bi-ble, The fam-i-ly Bi-ble that lay on the stand.

fam-i-ly Bi-ble that lay on the stand, The old fashioned Bi-ble, the dear blessed Bi-ble, The fam-i-ly Bi-ble that lay on the stand.

DON'T FORGET THE OLD FOLKS.

L. S. LEASON.

1. Don't for-get the old folks, Love them more and more; As they turn their longing eyes, T'ward the golden shore. Let your words be ten - der, Loving, soft, and low,

2. Don't for-get poor fa - ther, With his fail-ing sight. With his locks once thick and brown, Scanty now and white. Tho' he may be child - ish, Still do you be kind:

3. Don't for-get dear moth - er, With her furrowed brow. All the light of oth - er years, Time has fad-ed now; Mem - o - ry is wan - ing, Soon its light will fail;

CHORUS.

Let their last days be the best They have known below. Don't for-get the old folks. Life will soon be o'er Guide them till their wear-y feet Tread the gold-en shore.

Think of him as years a-go, With his mas-ter mind Don't for-get the old folks, Life will soon be o'er: Guide them till their wea-ry feet Tread the gold-en shore.

Guide her gently, till she stands Safe within the vale.

LYNN. 11s.

L. S. LEASON.

1. I would not live alway, I ask not to stay; Where storm after storm rises dark o'er the way, The few lucid morning's that dawn on us here. Are enough for life's woes, full enough for its cheer.

2. I would not live alway, no, welcome the tomb; Since Jesus hath lain there. I dread not its gloom; There sweet be my rest till he bid me arise; To hail him in triumph descending the skies.

3. Where saints of all age in harmony meet, Their Savior and brethren transported to greet; While the anthems of rapture unceasingly roll; And the smile of the Lord is the feast of the soul.

WHY NOT TONIGHT?

67

H. H. McGRANAHAN.

Moderato.

1. Oh, do not let the word de part. And close thine eyes a-against the light, Poor sin-ner, har-den not thy heart, Why not be saved to - night?
2. To-mor-row's sun may nev - er rise, To bless thy long de-lud - ed sight, Thi is the time, Oh, then be wise, Why not be saved to - night?

3. Our God in pi - ty ling ers still, And-wilt thou thus His love re-quite? Re-nounce at once thy stub-born will, Come and be saved to - night.

4. Our bless-ed Lord re - fus - es none, Who would to Him their souls u nite, Be - lieve in Him the work is done, Why not be saved to - night?

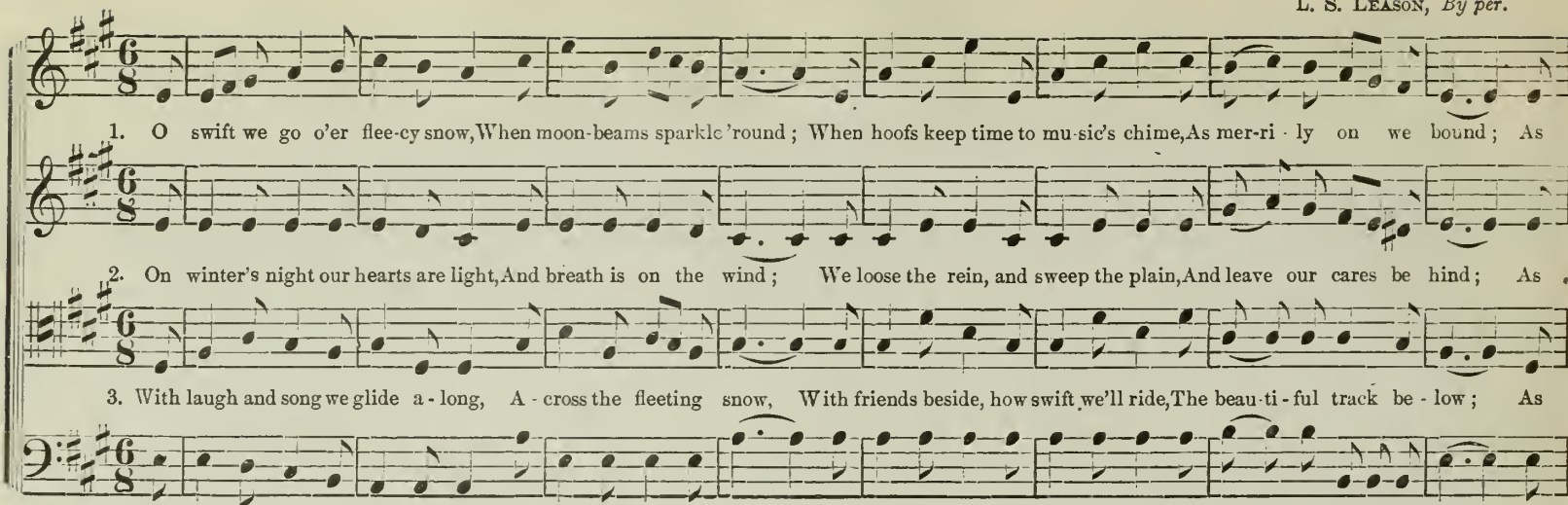
CHORUS.

Last time repeat pp.

Why not to - night? why not tonight? Thou would'st be saved? Why not tonight? why not to - night? why not to-night? Why not be saved to - night?

Why not to - night? why not tonight? Thou would'st be saved? Why not tonight? why not to - night? why not to-night? Why not be saved to - night?

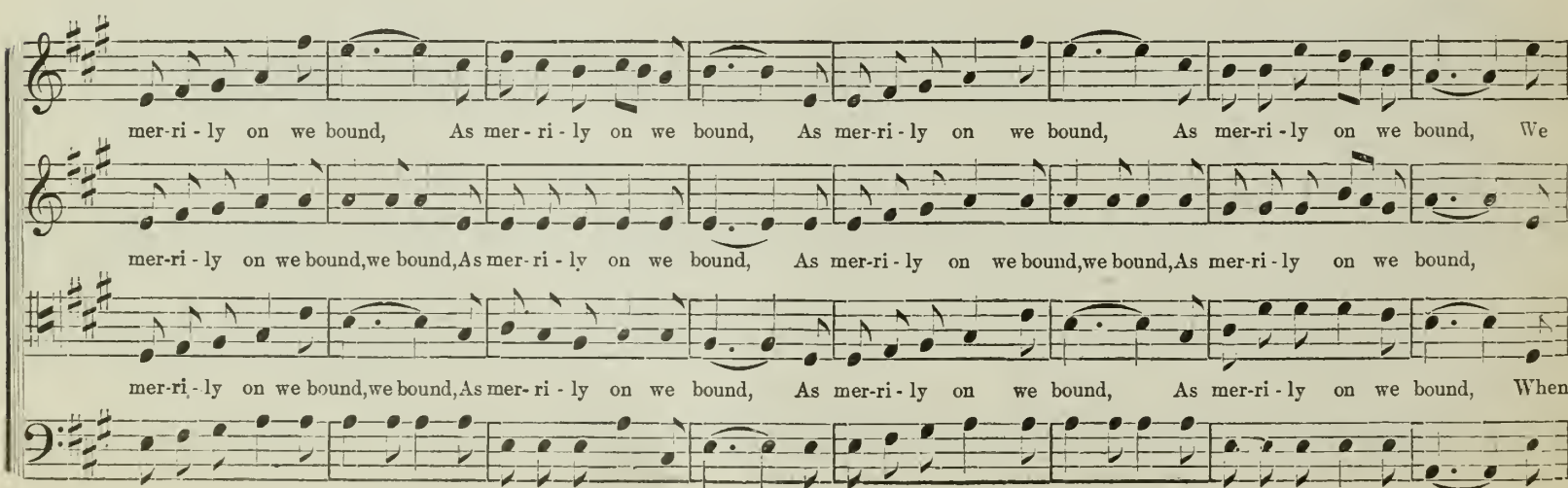
THE SLEIGHRIDE.

L. S. LEASON, *By per.*


1. O swift we go o'er flee-cy snow, When moon-beams sparkle 'round; When hoofs keep time to mu-sic's chime, As mer-ri-ly on we bound; As

2. On winter's night our hearts are light, And breath is on the wind; We loose the rein, and sweep the plain, And leave our cares be hind; As

3. With laugh and song we glide a-long, A-cross the fleeting snow, With friends beside, how swift we'll ride, The beau-ti-ful track be-low; As



mer-ri-ly on we bound, As mer-ri-ly on we bound, As mer-ri-ly on we bound, As mer-ri-ly on we bound, We

mer-ri-ly on we bound, we bound, As mer-ri-ly on we bound, As mer-ri-ly on we bound, we bound, As mer-ri-ly on we bound,

mer-ri-ly on we bound, we bound, As mer-ri-ly on we bound, As mer-ri-ly on we bound, As mer-ri-ly on we bound, When

bound,..... As mer-ri - ly on we bound, When hoofs keep time to mu-sic's chime,As mer-ri - ly on we bound; O

On

hoofs keep time to mu-sic's chime,As mer-ri - ly on we bound; We bound,..... As mer-ri - ly on we bound; With

This system contains the first four staves of music. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff continues the melody. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves, with some words spanning across staves.

swift we go o'er flee - cy snow,When moon-beams spar-kle 'round; When hoofs keep time to mu-sic's chime,As mer-ri - ly on we bound.

win - ter's night, our hearts are light, And breath is on the wind; We loose the rein and sweep the plain,And leave our cares be-hind.

laugh and song we glide a-long, A-cross the fleet-ing snow With friends be-side, how swift we'll ride,The beauti-ful track be-low.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of two sharps. The second staff continues the melody. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves, with some words spanning across staves.

THE BRIGHT FLAG OF AMERICA.

W. B. BRADBURY.

1. The bright flag of A - mer - i - ca, How gal - lant - ly it waves A - bove the free - man's dwell - ing place, A -

2. Where - e'er a peace - ful ham - let lies, Its shel - ter - ing hill be - tween, The star - ry bea - con floats a - bove, As

3. Where pra - ries spread - ing plains are seen, And wild war - whoop rings by, Or by the dis - tant wa - ter course, Be -

bove the foe - man's grave; By no - ble streams and for - est's deep, And on the bounding sea; A thou - sand hearts are

guar - dian of the scene; Where - e'er the north pine for - est's bind, The temp - est's sweep - ing blast, And ev - 'ry stone a

neath a south - ern sky, The stars and stripes wave proud - ly out, And from far wood to sea, From heart and voice breaks

wel com - ing The ban - ner of the free, The ban - ner of the free, The ban - ner of the free.

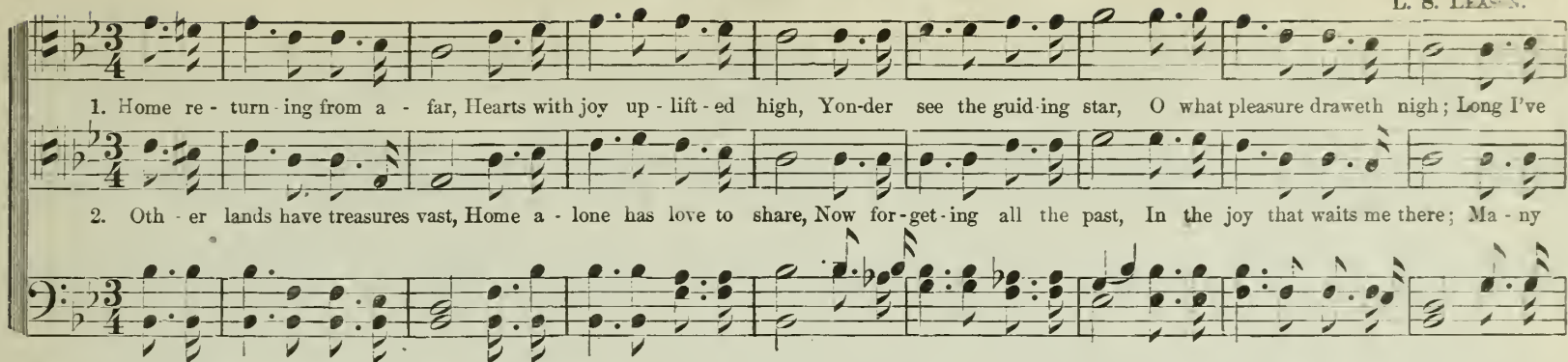
re - cord keeps of strug - gles of the past, Of strug - gles of the past, Of strug - gles of the past.

forth the shout, The ban - ner of the free, The ban - ner of the free, The ban - ner of the free.

HOME RETURNING.

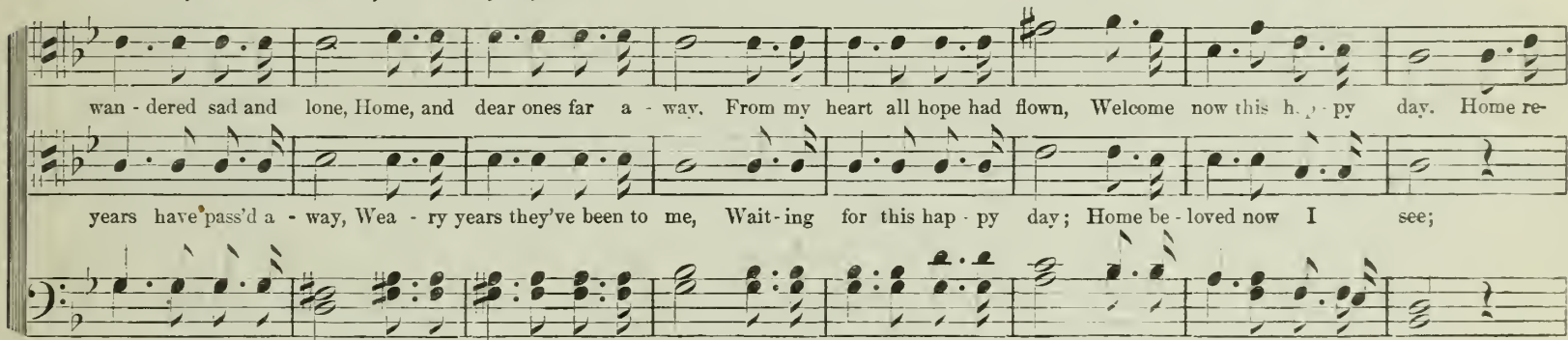
L. S. LEASON.

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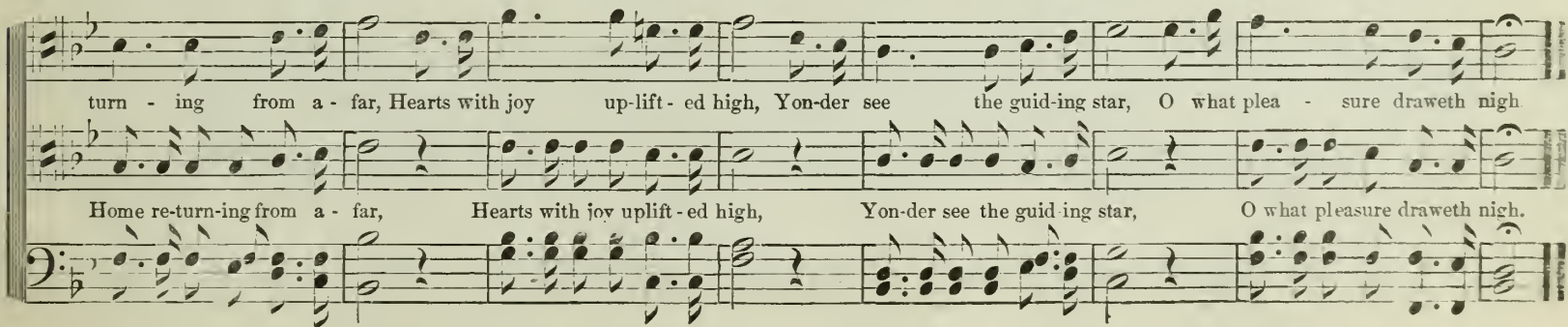
1. Home re - turn - ing from a - far, Hearts with joy up - lift - ed high, Yon - der see the guid - ing star, O what pleasure draweth nigh; Long I've

2. Oth - er lands have treasures vast, Home a - lone has love to share, Now for - get - ing all the past, In the joy that waits me there; Ma - ny



wan - dered sad and lone, Home, and dear ones far a - way. From my heart all hope had flown, Welcome now this hap - py day. Home re -

years have pass'd a - way, Wea - ry years they've been to me, Wait - ing for this hap - py day; Home be - loved now I see;



turn - ing from a - far, Hearts with joy up - lift - ed high, Yon - der see the guid - ing star, O what plea - sure draweth nigh.

Home re - turn - ing from a - far, Hearts with joy uplift - ed high, Yon - der see the guid - ing star, O what pleasure draweth nigh.

TOLD IN THE TWILIGHT.

M. E. L.

1. Long a go a-down the gloaming, 'neath the blooming Linden-tree, Where the mill-brooks ripple o'er the pebbles white; . . . And the mocking-bird was sing-ing with a
 2. How her tender eyes of ha - zel, shown with love's pure, holy light, And a crimson flush o'er-spread her cheek so fair; . . . As I whispered low my love-vows, on that

gush of mel - o - dy, Floating soft-ly o'er the mild mid-summer night; . . . It was while we sat to-geth-er, weaving fan-cy's pleas-ing spell; 'Neath the lin - den in a
 mild mid-sum-mer's night, Smoothing back the ripples of her nut-brown hair; O, the war-ble of the mocking-bird seemed sweeter still to me; And a ten - der sun - light

mild se-ques-tered nook, . . . That my faint-heart seemed to whisper, that the tale I had to tell; Must be told down in the twilight by the brook.
 o'er my spir - it fell, . . . As my dar-ling fal-tered yes, 'neath the blooming Linden-tree; In the twilight by the mill-brook in the dell. .

CHORUS.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of two systems of staves. The first system contains the first two verses of the chorus. The second system contains the third verse and a repeat instruction. The piano accompaniment is written in the right and left hand staves of each system.

Verse 1:
 Told in the twi-light, long a - go, long a - go, Told in the twi-light, long a - go, long a - go, And my

Verse 2:
 Told in the twi light, long a - go,..... Told in the twi-light, long a - go,..... And my

Verse 3:
 Told in the twi-light, long a - go, long a - go, Told in the twi-light, long a - go, long a - go, And my

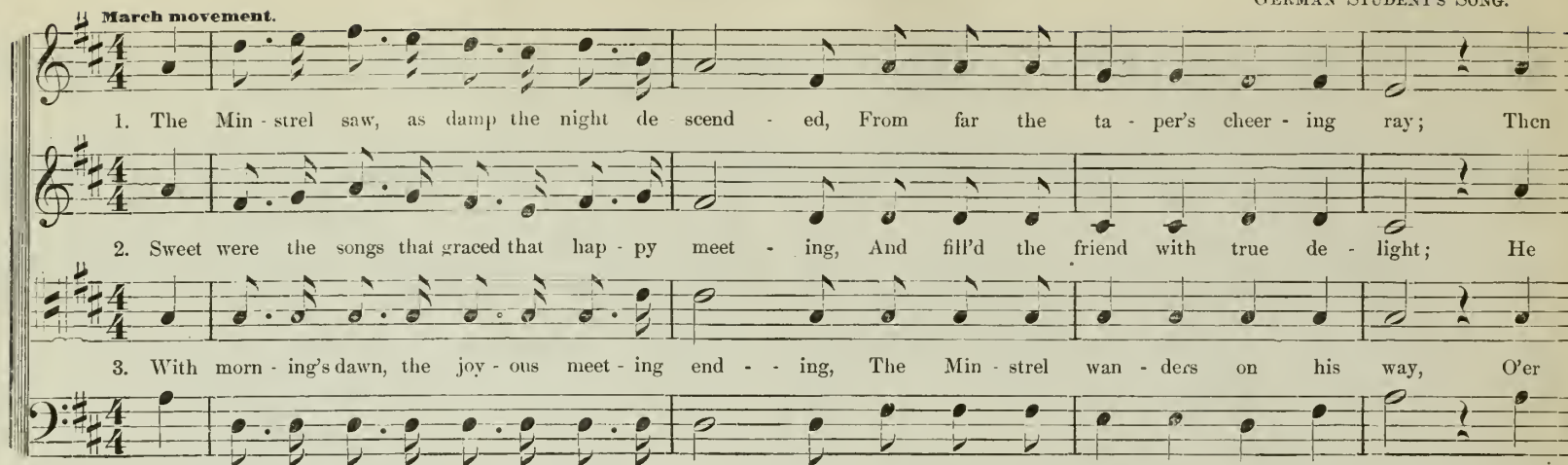
Repeat pp after last verse.

Verse 4:
 mem'ry loves to lin-ger, on the tale I there did tell; In the twilight, by the mill-brook in the dell, in the dell.

Verse 5:
 mem'ry loves to lin-ger, on the tale I there did tell; In the twi light, by the mill brook in the dell, in the dell.

Verse 6:
 mem'ry loves to lin-ger, on the tale I there did tell; In the twi-light, by the mill brook in the dell.....

March movement.



1. The Min - strel saw, as damp the night de - scend - ed, From far the ta - per's cheer - ing ray; Then

2. Sweet were the songs that graced that hap - py meet - ing, And fill'd the friend with true de - light; He

3. With morn - ing's dawn, the joy - ous meet - ing end - - ing, The Min - strel wan - ders on his way, O'er

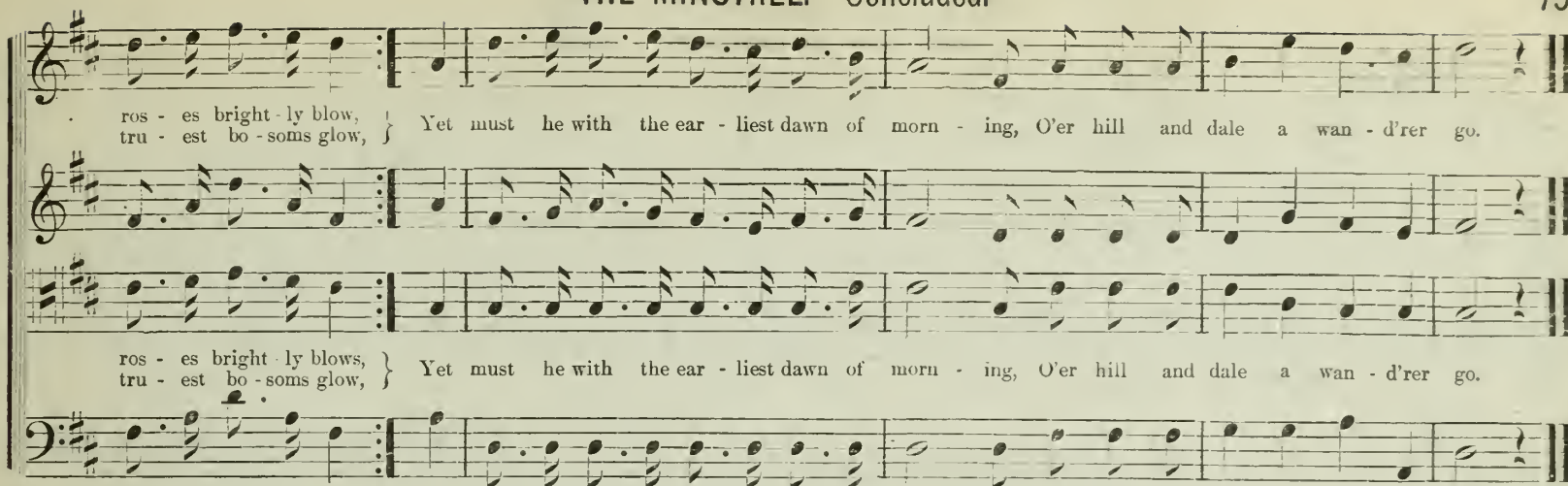
CHORUS.



seized his lute with has - ty hand and en - tered Where friendship smiles's in - vite his stay. { The Minstrel knew where sweetest
The Minstrel knew where fond - est

sang of sweet, do - mes - tic so - cial plea - sures, And bonds which friend - ly hearts u - nite. The Minstrel knew &c.

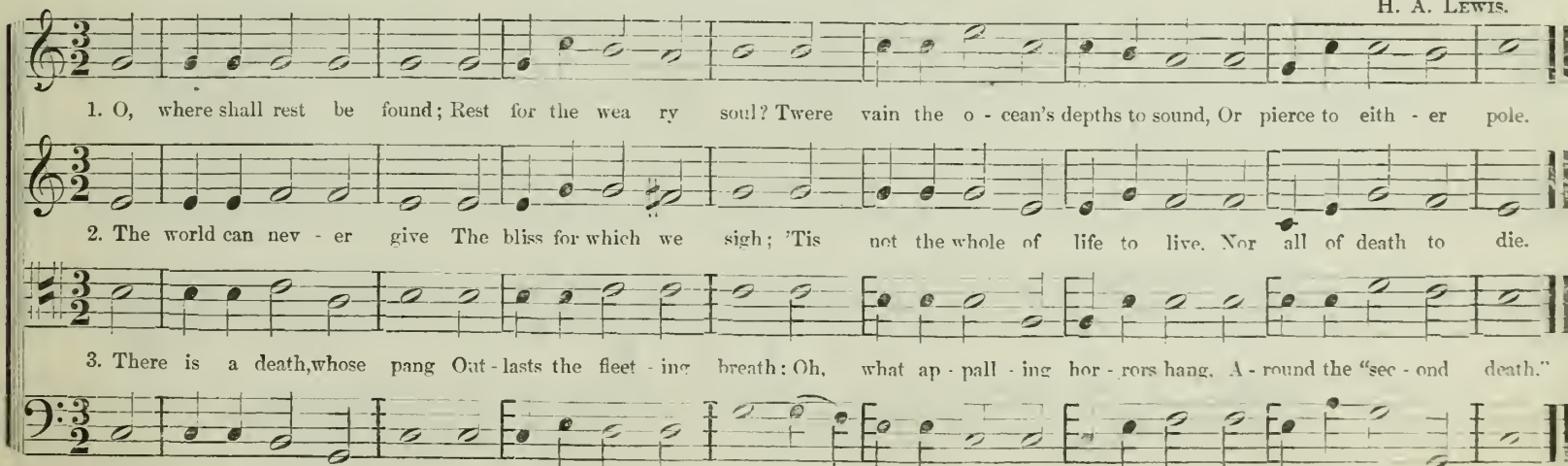
for - est glades and mountains gaily sing - ing, Till ech - o an - swers back the lay. { The Minstrel knew where sweetest
The Minstrel knew where fond - est



ros - es bright - ly blow,
tru - est bo - soms glow, } Yet must he with the ear - liest dawn of morn - ing, O'er hill and dale a wan - d'rer go.

REPOSE. S. M.

H. A. LEWIS.



1. O, where shall rest be found; Rest for the weary soul? Twere vain the ocean's depths to sound, Or pierce to either pole.

2. The world can never give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. There is a death, whose pang Out-lasts the fleeting breath: Oh, what appalling horrors hang, A-round the "second death."

YES, 'TIS THE INDIAN DRUM.

(FOR LADIES' OR GENTLEMEN'S VOICES.)

BISHOP.

Moderato.
First voice.

Yes! 'tis the In-dian drum, The woods and rocks a - round Ech - o the war - like sound!

pp

This system contains the first vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of a treble and bass staff. The treble staff has a whole note chord of G4-B4-D5 in the first measure, followed by rests. The bass staff has a whole note chord of G3-B2-D3 in the first measure, followed by rests. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, starting in the second measure.

Ech - o the war - like sound; They come, they come, they come,..... they' come,..... they come.

Cres.

pp

This system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment continues with the same rhythmic pattern. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, starting in the second measure. The system concludes with a crescendo marking and a final chord.

Second voice. Yes, 'tis the In - dian drum, The woods and rocks a - round Ech - o the war-like

Hark! 'tis the In - dian drum,..... The woods and rocks a - round..... Ech - o the war-like sound;

p

mp

Detailed description: This system contains the first four staves of the musical score. The first staff is a vocal line for the second voice, starting with a whole rest followed by eighth and sixteenth notes. The second staff continues the vocal line with a long note and rests. The third staff is a piano accompaniment featuring a steady eighth-note pattern. The fourth staff is a bass line with a similar eighth-note pattern. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Cres.....

sound; Ech - o the war - like sound; They come,..... they come. they come.....

Ech - o the war - like sound; They come, they come, they come,..... they come,..... they come,

Cres.....

Detailed description: This system contains the next four staves of the musical score. The first staff is a vocal line with a crescendo marking. The second staff continues the vocal line. The third staff is a piano accompaniment. The fourth staff is a bass line. Dynamics include crescendo (*Cres.*) and mezzo-piano (*mp*).

YES, 'TIS THE INDIAN DRUM.—Continued.

Hark! Hark! Hark! 'tis the In - dian drum, The woods and rocks a - round, a -

Third voice. Hark! 'tis the In - dian drum, The woods and rocks a - round Ech - o the war-like

Hark! 'tis the In - dian drum,..... The woods and rocks a - round,..... Ech - o the war - like sound;

round Ech - o the war - like sound; **Cres** They come,..... they come, they come,.....

sound; Ech - o the war-like sound; They come..... they come, they come.....

Ech - o the war-like sound; They come, they come, they come,..... they come,..... they come.....

pp

YES. 'TIS THE INDIAN DRUM.—Concluded.

79

Yes, 'tis the In-dian drum,..... the drum, Yes, 'tis the In-dian drum,..... the

Yes, 'tis the In-dian drum,..... 'tis the drum; Yes, 'tis the In-dian drum; 'tis the In - dian

Yes, 'tis the In-dian drum, the In - dian drum, 'tis the In-dian drum,..... 'tis the In - dian

drum! Hark! hark! they come, hark! hark! they come, hark! hark! they come, they come, they come.....

drum! Hark! hark! they come, hark! hark! they come, hark! hark! they come, they come, they come.....

drum! Hark! hark! they come, hark! hark! they come, hark! hark! they come, they come, they come.....

MISS BROWN. (Round for Three Voices.)



1. Sweet are the ros - es, the dew - moistened ros - es; But sweet - er the lips of my

2. Sweet - ly she smiled, and vowed she'd prove true; I pressed her I kissed her; O,

3. Yet, if what you say be true sir, I'll leave her, the de - ceiv - er; I'll resign the jilt to you, sir, So fare-

love - ly Miss Brown. Soft - ly I whis - pered, I love you, my an - gel, She

charm - ing Miss Brown. But stay, sir, what say you? 'Tis false, she's mine;

well, Miss Brown; She's hate - ful, she's fright - ful; She's wil - ful, she's spite - ful;

kind - ly said dit - to O love - ly Miss Brown. Mine is Sal - ly,

Breathe not her name; She's not your Miss Brown.

Luck - y am I to es - cape her, Ev - ery - bod - y's Miss Brown, Which is your Miss Brown?

First system of the musical score. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are as follows:

Treble staff: Brown. Here, boys, we're all in the wrong, So ban - ish ev - 'ry

Alto staff: Mine is Nan - cy Brown. Here, boys, we're all in the wrong, So ban - ish ev - 'ry

Bass staff: Mine is Bet - sy Brown.

Second system of the musical score. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are as follows:

Treble staff: frown; Be she poor or rich, like Bur - gun - dy pitch, Each stick to his own Miss Brown, my boys, Each stick to his own Miss

Alto staff: frown; Be she poor or rich, like Bur - gun - dy pitch, Each stick to his own Miss Brown, my boys, Each stick to his own Miss

Bass staff: frown; Be she poor or rich, like Bur - gun - dy pitch, Each stick to his own Miss Brown, my boys, Each stick to his own Miss

Third system of the musical score. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are as follows:

Treble staff: Brown, my boys, Each stick to his own Miss Brown, Sal - ly and Nan cy, and Bet - sy Brown. Oh! Miss Brown!

Alto staff: Brown, my boys, Each stick to his own Miss Brown, Sal - ly and Nan - cy, and Bet - sy Brown. Oh! Miss Brown!

Bass staff: Brown, my boys, Each stick to his own Miss Brown, Sal - ly and Nan - cy, and Bet - sy Brown. Oh! Miss Brown!

COME, MAIDEN, WITH ME.

L. S. LEASON.

Allegretto.

Come, maid - en, with me O'er the sil - ver - y sea, My barque is im - pa - tient - ly wait - ing for thee. The bright stars are

Come, maid - en, with me O'er the sil - ver - y sea, My barque is im - pa - tient - ly wait - ing for thee. The bright stars are

glancing to see thee ap - pear, And the light waves are danc - ing to wel - come thee here, And the light waves are danc - ing to

glancing to see thee ap - pear, And the light waves are danc - ing to wel - come thee here, And the light waves are danc - ing to

COME, MAIDEN, WITH ME.—Concluded.

83

Fine.

First system of the musical score. It consists of four staves: a vocal melody staff (treble clef), a piano accompaniment staff (treble clef), a piano accompaniment staff (bass clef), and a bass line staff (bass clef). The lyrics are written below the vocal staff.

wel - come thee here. Cool zephyrs are woo - ing, Thy ringlets to come, And wan-ton with them in their own o - cean

Second system of the musical score. It consists of four staves: a vocal melody staff (treble clef), a piano accompaniment staff (treble clef), a piano accompaniment staff (bass clef), and a bass line staff (bass clef). The lyrics are written below the vocal staff. The system concludes with a double bar line and a fermata over the final note, marked with 'D.C.' (Da Capo).

home. While the sea-birds shall wake thee when dan-ger is near, And their gambols shall teach thee to laugh at thy fear. Ah!

OUR BARQUE UPON THE STREAM.

Words by MRS. M. O. PAGE.

Music by MRS. C. H. SCOTT.

1. We've been toiling all the day, Gath'ring in the new-made hay, Now we'll gai ly launch our barque up-on the stream, up on the stream,

2. Hours like these to man are sweet, Serve to make his life complete, Hours that come like sweet re- pose when day is o'er, when day is o'er;

3. Oh, 'tis not the mil-lionaire, With his fever- ish life of care, that can ev- er keep his heart so light and free, so light and free,

With our lov'd ones by our side, Down the glas- sy stream we glide, While the moon looks down with kind ca-ress-ing beam, ca-ress-ing beam,

And our hearts grow warm and young, Wit will flow from tongue to tongue, When we leave all care be- hind us on the shore, up- on the shore,

But the yeo- man of the soil Learns a- mid his hon- est toil, Sweet content, to him a great- er leg- a- cy, a leg- a- cy,

OUR BARQUE UPON THE STREAM. Concluded.

85

Oh, ho,..... While the moon looks down with gen - tle beam.

Oh, ho ho ho ho ho, O'er the glas - sy stream we go, While the moon looks down with kind ca - res - ing beam, ca - res - ing beam,

Oh, ho ho ho ho ho, O'er the glas - sy stream we go, While the moon looks down with kind ca - res - ing beam, ca - res - ing beam,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with a long note followed by a series of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a melody with eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp, containing a melody with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the subsequent lines corresponding to the second and third staves.

We've been toil - ing all the day, Now we'll cast all care a - way, We have gai - ly launch'd our barque up-on the stream, up-on the stream.

We've been toil - ing all the day, Now we'll cast all care a - way, We have gai - ly launch'd our barque up-on the stream, up-on the stream.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a melody with eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp, containing a melody with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the subsequent lines corresponding to the second and third staves.

SLEEP, LADY, SLEEP! (Serenade.)

W.

Andante con espressione

1. Sleep, la - dy, sleep! the plan-ets weep Their star-dew on the midnight deep, The moonlight beam shines on the stream, To light the water spir-it's dream;

2. On fa-voring tides the ves-sel glides, The sea-fire sparkles round her sides; And in the sail the evening gale Is whispering low a sooth-ing tale;

3. But hark! the cry from top-mast high, Its accents tell that land is nigh, And dimly seen the headland green Is breaking thro' the mid-night screen;

*Allegretto.**cres.*

Ah, soft - ly thus shall slumbers shed Her lull - ing dew's a round thy head, And fan-cy's beaming's sparkle nigh, As bright - ly on thy dreaming eye; And

Yet, la - dy, sleep! in visions sweet, A dream-y scene thy gaze shall meet; And while the tall ship slowly moves, Thy heart shall fly to friends it loves; And

Then wake, then wake, our home is nigh, Ah, ne'er can rise on fan-cy's eye, A spot beneath yon a - zure dome, So love - ly as the land of home; A

cres.

pp fan - cy's beaming's sparkle nigh, As bright - ly on thy dream-ing eye; Then *rit.* sleep, la - dy, sleep! *p* sleep, la - dy, sleep! *pp*

while the tall ship slow - ly moves, Thy heart shall fly to friends it loves; Then *p* sleep, la - dy, sleep! *pp* sleep, la - dy, sleep! *pp*

spot beneath yon a - zure dome, So love - ly as the land of home; Then *p* sleep, la - dy, sleep! *pp* sleep, la - dy, sleep! *pp*

PARTING HYMN. ✱

87

FRANK E. COOK.

By Permission of S. Brainard's Son's.

J. M. NORTH.

1. See the Ship, the tem - pest round her, See the Storm-King rend each sail; Lost her helm, the barque must

2. We must soon em - bark, up - on the Dark and storm - y sea of life; Guard her helm, and watch - ful

3. Why should we give way to sor - row? Fate but seems our course to stay; Je - sus died, but on the

4. Then, fare-well! ye an - cient ech - oes, Heard with - in our school-house halls; Na - ture's un - learned les - son

found - er, 'Midst the mad and moan - ing gale; Lost her helm, the barque must found - er, 'Midst the mad and moan - ing

shun the Calms and rocks with dan - gers rife; Guard her helm, and watch - ful shun the calms and rocks with dan - gers

mor - row, An - gels rolls the rock a - way; Je - sus died, but on the mor - row, An - gels roll the rock a -

beck - ons, Life is short, and du - ty calls; Na - ture's un - learned les - son beck - ons, Life is short, and du - ty

gale; 'Midst the mad..... and moan - ing gale,..... the moan - ing gale.

rife; 'Midst the mad and moan - ing gale, 'Midst the mad and moan - ing gale, the moan - ing gale.

way; 'Midst the mad and moan - ing gale, 'Midst the mad and moan - ing gale, the moan - ing gale.

calls.

(*Ladies may sing first Tenor as an Alto.)

WAKE, LADY, WAKE.—Quartet.

L. S. LEASON.

1. Wake, la - dy, wake, thy lov - er true On wings of love has flown to you,

2. Pray, la - dy, pray, thy lov - er true, O'er roll - ing waves has gone from you;

3. Weep, la - dy, weep, thy lov - er true, On snow-white wings has flown from you;

The first system of the musical score for 'Wake, Lady, Wake'. It consists of four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The music is in 6/8 time and B-flat major. The lyrics are: 1. Wake, la - dy, wake, thy lov - er true On wings of love has flown to you, 2. Pray, la - dy, pray, thy lov - er true, O'er roll - ing waves has gone from you; 3. Weep, la - dy, weep, thy lov - er true, On snow-white wings has flown from you;.

How sad each night, how dull each day, Since he has been from you a - way;

Though sad each night, though dull each day, He may re - turn, O la - dy, pray;

How sad each night, how dull each day, Since he has gone from you a - way;

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: How sad each night, how dull each day, Since he has been from you a - way; Though sad each night, though dull each day, He may re - turn, O la - dy, pray; How sad each night, how dull each day, Since he has gone from you a - way;.

WAKE, LADY WAKE!—Concluded.

89

f

Wake, la - dy, in thy beau - ty bright, Out - shine the sil - very stars to - night;

An - gels on pin - ions bright and fair, Will waft to heav'n thy ves - per prayer,

f

Weep, la - dy, he'll re - turn no more; Sweet be his sleep, his toil is o'er;

Out - shine the sil - very stars to - night. Wake, la - dy, wake! Wake, la - dy, wake!

Will waft to heav'n thy ves - per prayer. Pray, la - dy, pray, Pray, la - dy, pray.

Sweet be his sleep, his toil is o'er. Weep, la - dy, weep, Weep, la - dy, weep.

Rit.

LIGHT MAY THE BOAT ROW.

Arranged from PHILLIPS, by
L. S. LEASON.

Allegro.

{Oh! calm-ly may the waves flow, And light-ly may the boat row, And safe and swift the boat go, That my Lad's in; He
Then light may the boat row, The boat row, the boat row, Oh! light may the boat row, That my Lad's in; I

plies the oar so tight-ly, Moves in the dance so spright-ly, So grace-ful-ly and light-ly, Oh! there are none like him. }
know he is true-heart-ed, True heart-ed, true-heart-ed, He promis-ed when we part-ed, To come to me a-gain. }

Light..... Row..... He

Light may the boat row, the boat row, the boat row, Light may the boat row that my Lad's in;

Light may the boat row, the boat row, the boat row, Light may the boat row that my Lad's in; He

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a treble clef with the same key signature, containing a more active melody with many sixteenth notes. The bottom staff is a bass clef with the same key signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with dotted lines indicating where the melody and accompaniment enter and exit.

wears a blue jack - et, blue jack - et, blue jack - et, He wears a blue jack - et, And a dim - ple in his chin;

wears a blue jack - et, blue jack - et, blue jack - et, He wears a blue jack - et, And a dim - ple in his chin:

This system continues the musical score with three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a treble clef with the same key signature, containing a more active melody with many sixteenth notes. The bottom staff is a bass clef with the same key signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with dotted lines indicating where the melody and accompaniment enter and exit.

LIGHT MAY THE BOAT ROW.—Concluded.

p

Light may the boat row, the boat row, the boat row, Light may the boat row that my Lad's in;

Light may the boat row, the boat row, the boat row, Light may the boat row that my Lad's in;

f

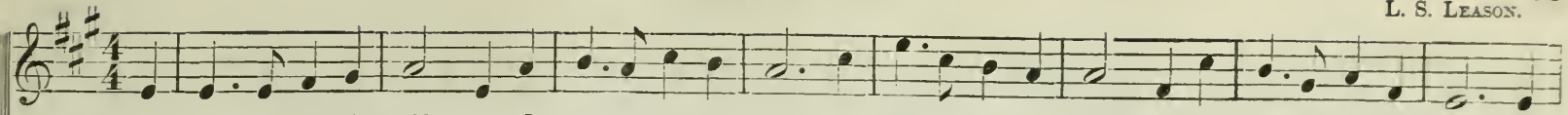
Light may the boat row that my Lad's in, Light may the boat row that my Lad's in.

Light may the boat row that my Lad's in, Light may the boat row that my Lad's in.

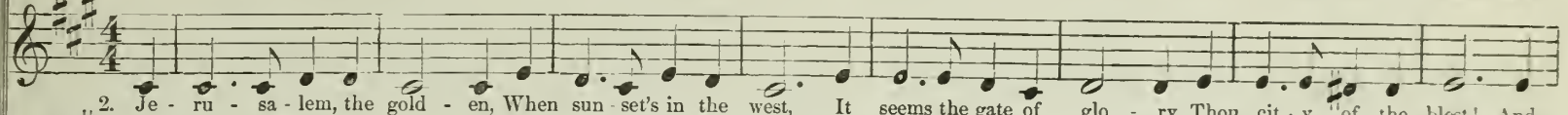
JERUSALEM, THE GOLDEN.

93

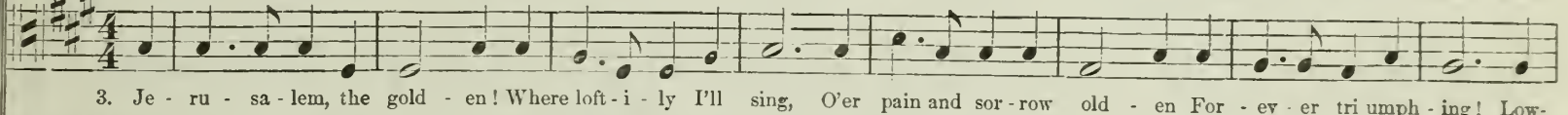
L. S. LEASON.



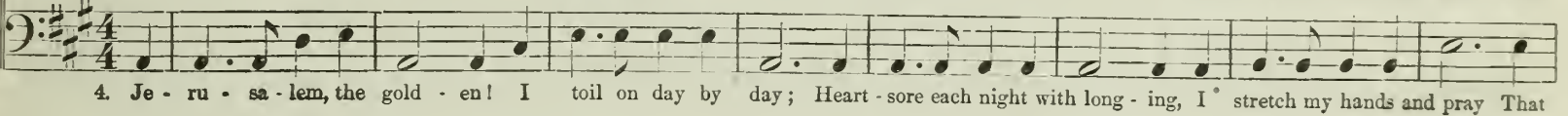
1. Je - ru - sa - lem, the gold - en, I languish for one gleam Of all thy glo - ry fold - en In distance and in dream! My



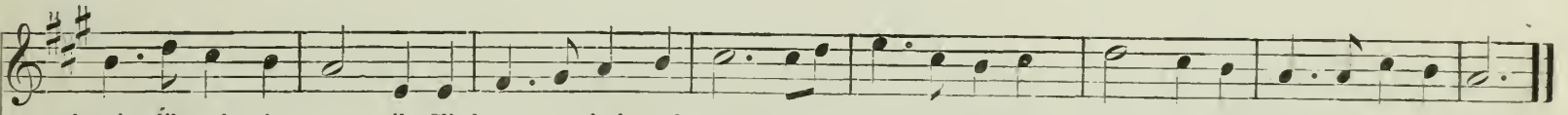
2. Je - ru - sa - lem, the gold - en, When sun - set's in the west, It seems the gate of glo - ry, Thou cit - y of the blest! And



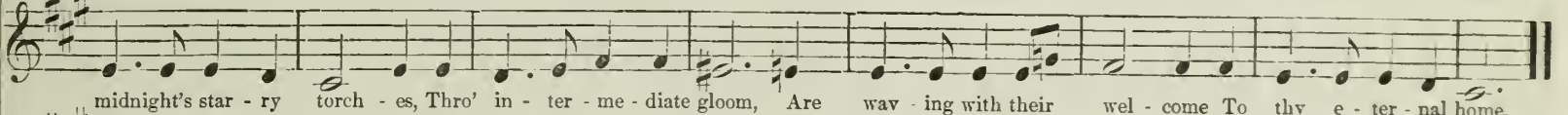
3. Je - ru - sa - lem, the gold - en! Where loft - i - ly I'll sing, O'er pain and sor - row old - en For - ev - er triumph - ing! Low -



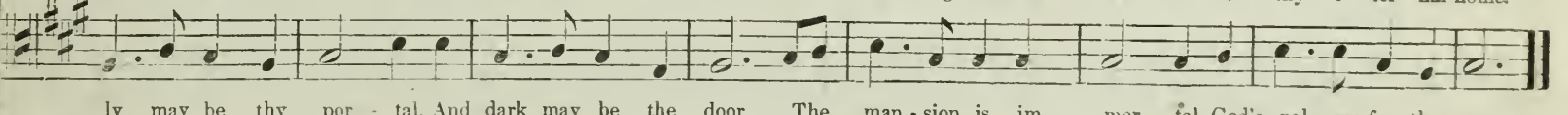
4. Je - ru - sa - lem, the gold - en! I toil on day by day; Heart - sore each night with long - ing, I stretch my hands and pray That



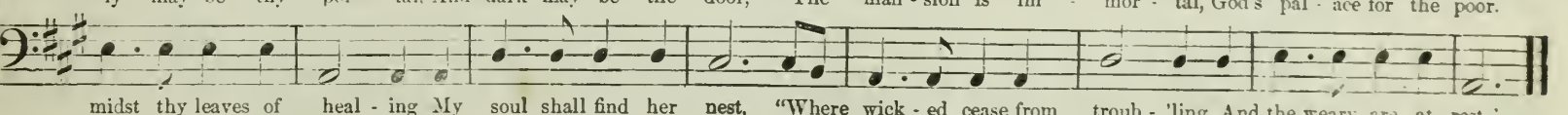
thoughts, like palms in ex - ile, Climb up to look and pray For a glimpse of that dear coun - try That lies so far a - way.



midnight's star - ry torch - es, Thro' in - ter - me - diate gloom, Are wav - ing with their wel - come To thy e - ter - nal home.



ly may be thy por - tal, And dark may be the door, The man - sion is im - mor - tal, God's pal - ace for the poor.



midst thy leaves of heal - ing My soul shall find her nest, "Where wick - ed cease from troub - ling, And the weary are at rest."

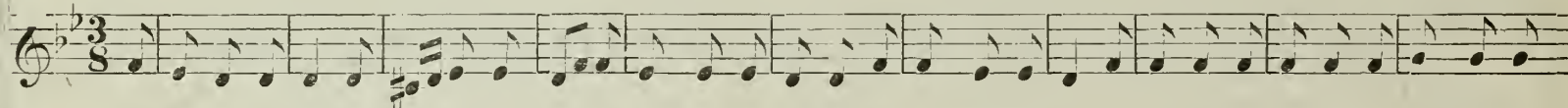
THE WALTZER.

From GAEBDE.

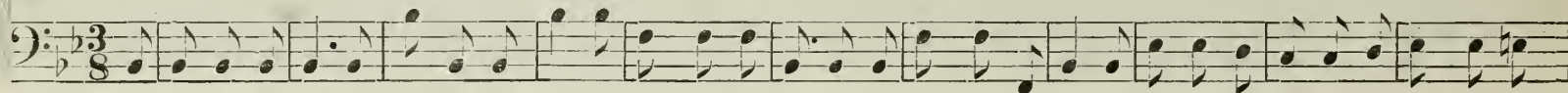
Waltz Movement.

f

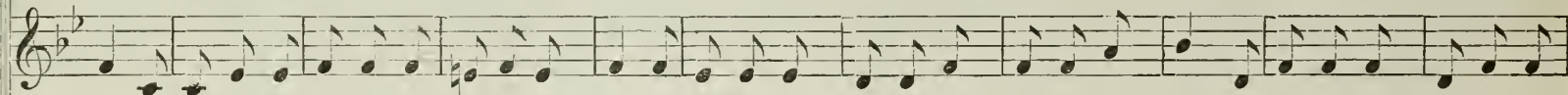
1. As clouds in the sky, So lightly we fly, With red on the lip and a light in the eye; The mu - sic is swelling with joy - giv - ing



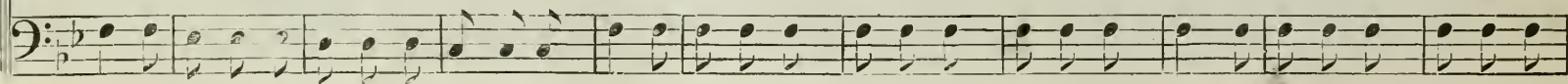
2. Fly onward with haste, There's no time for rest, In ech - o - ing halls for the fleet - footed guests; The bu - gle, the vi - ol and clar - i - on



sound, The dancers are mov - ing like zeph - yrs a - round; Light beats ev'ry heart with de - light at the scene, And arms with - in arms light - ly



call, The harp and the ti - bor resound thro' the hall; The breath comes more quickly, the cheeks are a - glow, More faint is the foot in its



Musical score for "The Song of the Lark" (No. 100). The score is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. It features a vocal line (Soprano/Alto) and a piano accompaniment (Right and Left Hand). The lyrics are: "twin - ing, A lin - ger - ing smile on each lip 'may be seen, And joy in each eye brightly shin - ing. bound - ing, But ah, who would pause, and what foot can move slow, While mu - sic like this is re - sound - ing? La, la, la,". The score includes dynamic markings: *dim.* (diminuendo) at the beginning and *f* (forte) at the start of the second line. The piano part features arpeggiated chords and a steady eighth-note accompaniment.

twin - ing, A lin - ger - ing smile on each lip 'may be seen, And joy in each eye brightly shin - ing.

bound - ing, But ah, who would pause, and what foot can move slow, While mu - sic like this is re - sound - ing?

La, la, la,

[illegible]

THE MOUNTAIN SHEPHERD'S SONG.

FRANZ ABT.

1st. time. p *2d. time. f*

1. At dawn - ing bright and ear - ly, We drive our lambs so cur - ly; By hill and stream, By hill and stream.

2. At dawn - ing bright and ear - ly, What soul is sour and sur - ly, By hill and stream, By hill and stream.

3. At dawn - ing bright and ear - ly, The dew is bright and pear - ly, By hill and stream, By hill and stream.

When all a - wake and hum - ming, The bees their hives for - sake; And search each open - ing blos - som, Their

Larks, black - birds, lin - nets, ro - bins, They all are on the wing; Each tree - top holds, it's song - ster, Each

Come forth and taste the bless - ings, Sent down from Him a - bove, Then join the feathered song - sters, And

THE MOUNTAIN SHEPHERD'S SONG.—Concluded.

97

pp

cres.

rit.

f

pp

ear - ly drop to take,..... La la la la la la

bram - ble seems to sing,.....

thank Him for His love,..... La la la la la la

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains the melody for the first vocal part, with lyrics 'ear - ly drop to take,.....' and a repeat section with 'La la la la la la'. The second staff is also in treble clef and contains the melody for the second vocal part, with lyrics 'bram - ble seems to sing,.....'. The third staff is in treble clef with a key signature of two sharps (F# and C#) and contains the melody for the third vocal part, with lyrics 'thank Him for His love,.....' and a repeat section with 'La la la la la la'. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains the bass line. Dynamics markings include *pp* (pianissimo), *cres.* (crescendo), *rit.* (ritardando), *f* (forte), and *pp* (pianissimo).

la la la la, La la la la la la la. Their ear - ly drop to take.

Each bram - ble seems to sing.

la la la la, La la la la la la la. And thank Him for His love.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains the melody for the first vocal part, with lyrics 'la la la la, La la la la la la la. Their ear - ly drop to take.' and a repeat section. The second staff is also in treble clef and contains the melody for the second vocal part, with lyrics 'Each bram - ble seems to sing.' and a repeat section. The third staff is in treble clef with a key signature of two sharps (F# and C#) and contains the melody for the third vocal part, with lyrics 'la la la la, La la la la la la la. And thank Him for His love.' and a repeat section. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains the bass line. Dynamics markings include *f* (forte) and accents.

SIGH, GENTLE GALES. (Quartet or Semi-chorus.)

J. H. HEWITT.

p *cres* *pp*

Sigh, gen - tle gales, a - round our leaf - y dwell - ing, Bring rich per - fumes up - on thy viewless wings; Soft, soft - ly breathe, the

This system contains the first two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic and includes a crescendo (*cres*) leading to a pianissimo (*pp*) dynamic. The lyrics are written below the staff. The second staff continues the melody in the same clef and key signature.

f *f*

wind-harp's cadence swell - ing, Lin - ger a - while a - mong its silk - en strings. Sigh, gen - tle gales;

wind-harps cadence swell - ing, Lin - ger a - while a - mong its silk - en strings. Sigh, gen - tle gales;

Sigh, gen - tle gales;

This system contains the next two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic and includes a crescendo (*cres*) leading to a forte (*f*) dynamic. The lyrics are written below the staff. The second staff continues the melody in the same clef and key signature. The third staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic and includes a crescendo (*cres*) leading to a forte (*f*) dynamic. The lyrics are written below the staff.

SIGH, GENTLE GALES.—Concluded.

99

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign and contains several measures of music, including a fermata. The second staff continues the melody. The third staff is in bass clef and provides a harmonic accompaniment. The fourth staff continues the bass line. The lyrics are written below the staves, with some words spanning across measures. A dynamic marking 'f' (forte) is placed above the third staff.

Sigh, gen- tle gales, around our leafy dwelling ; Sigh,..... sigh,..... Sigh, gentle gales, around our leafy dwell - ing ;

Sigh, gentle gales, gentle gales, Sigh, gentle gales ;

Sigh, gentle gales, a - round our leafy dwelling ; Sigh, gentle gales, gentle gales, Sigh, gentle gales ; Sigh, gentle gales, around our leafy dwell - ing ;

The second system of the musical score continues the piece. It also consists of four staves in the same key signature and clefs as the first system. The melody in the top staff features more complex phrasing and a fermata. The bass line continues to provide accompaniment. The lyrics are aligned with the notes. A dynamic marking 'f' is present above the third staff, and a 'Rall.' (Ritardando) marking is placed above the top staff towards the end of the system.

Sigh, gentle gales, Sigh, sigh, sigh, gentle gales ; Sigh, sigL, sigh, gentle gales.....

Sigh, gentle gales, Sigh, gentle gales ; Sigh, sigh, sigh, gentle gales ; Sigh, sigh, sigh, gentle gales.....

OUR GALLANT SHIP.

Words by OLIVER OPTIC.

SOPRANO and ALTO.

Allegro ma non presto.

By Permission of Lee & Shepherd.

D. F. HODGES.

TENOR.

BASS.

PIANO-FORTE.

f *p*

Rall. *tempo. ff*

Now high we rise, as on sheaves, Then deeply plunge beneath the wave; But still our ship will boldly brave, The

drive us mad - ly o'er the main; Now high we rise, as on she flies, Then deeply plunge beneath the wave; But still our ship will boldly brave, The

Coll voce *tempo.* *ff*

OUR GALLANT SHIP.—Continued.

1.1

Rit. *Allegro vivace.*

storm - y skies; Still on - ward we go, Though gales fierce - ly blow, And storms break so wild o'er the o - cean; Then

storm - y skies; Still on - ward we go, Though winds fierce - ly blow, And storms break so wild o'er the o - cean; Then

Rit. *sf*

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The tempo changes from 'Rit.' (Ritardando) to 'Allegro vivace.' (Allegro vivace). The key signature has one flat (B-flat). The time signature is 2/4. The lyrics are: 'storm - y skies; Still on - ward we go, Though gales fierce - ly blow, And storms break so wild o'er the o - cean; Then'. The piano part features a melodic line in the right hand and a harmonic line in the left hand.

swell wild the song, Our ship swift and strong, De - fies the dark tem - pest's com - mo - tion; Now

swell wild the song, Our ship swift and strong, De - fies the dark tem - pest's com - mo - tion;

sf *f*

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The tempo remains 'Allegro vivace'. The key signature has one flat (B-flat). The time signature is 2/4. The lyrics are: 'swell wild the song, Our ship swift and strong, De - fies the dark tem - pest's com - mo - tion; Now'. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand, featuring dynamic markings 'sf' (sforzando) and 'f' (forte).

OUR GALLANT SHIP.—Continued.

fiere - er the breeze, More sav - age the seas, Our craft with the storm fights mad - ly; She

Now fiere - er the breeze, Our craft with the storm fights mad - ly;

Our craft with the storm, with the storm fights mad - ly;

8 vs

creaks and she groans, She strains and she moans, She con - quers the tem - pest's, tem - pest's might; Hur-

She creaks and she groans, She con - quers the tem - pest's, tem - pest's might; Hur-

But proud - ly she con - quers the tem - pest's, tem pest's might; Hur-

8 vs

rah! Our gal - lant ship has borne Her storm-tossed crew to land! No bet - ter craft hath col - ors

rah! Our gal - lant ship hath borne Her storm-tossed crew to land! No bet - ter craft hath col - ors

rah! Our gal - lant ship hath borne Her storm-tossed crew to land! No bet - ter craft hath col - ors

The first system of the musical score consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The fourth staff is a piano accompaniment in treble clef, and the fifth is in bass clef. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings like accents.

worn, No ship e'er bet - ter manned: Three cheers for ship, and three for crew, Hurrah! Hurrah! Hurrah!

worn, No ship e'er bet - ter manned: Three cheers for ship, and three for crew, Hurrah! Hurrah! Hurrah!

worn, No ship e'er bet - ter manned: Three cheers for ship, and three for crew, Hurrah! Hurrah! Hurrah!

The second system of the musical score also consists of five staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment in treble clef, and the fifth is in bass clef. The music continues with similar notation to the first system, including a 'worn' marking and a 'Hurrah!' chorus. The system concludes with a double bar line.

O COLUMBIA, WE HAIL THEE!

Words arranged for this work.
Moderato.

Arranged from DONIZETTI,
By L. S. LEASON

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked *Moderato*. The score consists of 16 staves. The vocal parts enter on the first staff with the lyrics: "All below thy pure skies now extol thee, For thy wealth to the millions be-". The piano accompaniment begins on the second staff with a melody marked *m* (mezzo). The lyrics continue: "O Co-lum-bia, Co-lum-bia we hail thee! Land of freedom, of promise and song;". The vocal parts re-enter on the third staff with the lyrics: "O Co-lum-bia, Co lum-bia we hail thee, Land of freedom, of promise and song; All below thy pure skies now extol thee, For thy wealth to the millions be-". The piano accompaniment continues with a melody marked *m*. The vocal parts enter again on the fifth staff with the lyrics: "long; O Co-lum-bia, Co lum-bia we hail thee! Land of freedom, of promise and song; All be-low thy pure skies now extol thee, For thy". The piano accompaniment continues with a melody marked *m*. The vocal parts enter a fourth time on the seventh staff with the lyrics: "long; O Co-lum-bia, Co-lum-bia we hail thee! Land of freedom, of promise and song; All be-low thy pure skies now extol thee, For thy". The piano accompaniment continues with a melody marked *m*. The score concludes on the 16th staff with a final piano accompaniment melody.

All below thy pure skies now extol thee, For thy wealth to the millions be-

O Co-lum-bia, Co-lum-bia we hail thee! Land of freedom, of promise and song;

O Co-lum-bia, Co lum-bia we hail thee, Land of freedom, of promise and song; All below thy pure skies now extol thee, For thy wealth to the millions be-

long; O Co-lum-bia, Co lum-bia we hail thee! Land of freedom, of promise and song; All be-low thy pure skies now extol thee, For thy

long; O Co-lum-bia, Co-lum-bia we hail thee! Land of freedom, of promise and song; All be-low thy pure skies now extol thee, For thy

wealth to the millions be - long ; Brightly leap forth thy rills from thy moun tains,
 wealth to the millions be - long ; Yes! ev-er stand glorious, land of our birth ; With our banners unfurled, O Co-
 Wel - come the millions, the millions of earth, Wel - come, yes welcome the millions of earth ; O God, spare our
 Wel - come ! With our banners unfurled, O Columbia, We welcome the millions of earth ;
 lum - bia, we welcome, we welcome the millions of the whole earth, Welcome all the earth ;

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in sequence, with the Soprano and Alto parts often carrying the melody. The lyrics are printed below the vocal staves, with some words appearing in multiple systems. The score includes various musical notations such as dynamics (f, i), articulation (accents), and phrasing slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

O COLUMBIA, WE HAIL THEE!—Continued.

na - tion! Fa - ther, spare us! Let not dark trea - son di - vide us, we

Fa - ther, spare us! Hear us, we

8va.

f pray! *f* O, our Fa - ther, ev - er spare us! *f* O spare us!

Father, spare us!

pray! Fa - ther, spare us! Father, spare us! O Co - lum - bia, Columbia, we hail thee! Land of

O COLUMBIA, WE HAIL THEE!—Continued.

107

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part is written in the lower register, featuring a steady, rhythmic accompaniment of eighth and sixteenth notes. The vocal parts are written in the upper register, with lyrics printed below the notes. The score is divided into two systems, each containing four staves. The first system covers the first two lines of the page, and the second system covers the last two lines. The lyrics are as follows:

1st. of freedom and song ;..... For thy wealth to the millions belong ; O Co - lum - bia, Columbia be -

freedom, of promise and song ; All below thy bright skies now extol thee, For thy wealth to the millions belong ; O Co - lum - bia, Columbia be -

loved ! All our hearts beat with rapture for thee ; Yes ! brightly leap forth thy rills from thy mountains ; Ev - er stand, glorious land of our birth ! With our

loved ! All our hearts beat with rapture for thee ; From thy mountains : Land of freedom, With our

O COLUMBIA, WE HAIL THEE!—Continued.

banners unfurled, O Co-lum-bia, We welcome the millions of earth; Yes, welcome, welcome, We welcome the millions of

We welcome the earth, With our banners unfurled, O Co-lum-bia, Welcome the millions of

banners unfurled, All the earth ever welcome, With our banners unfurled, banners unfurled We welcome the millions of

ban-ners un-furled We wel-come, With our ban-ners un-furled,

Allegretto.

earth: O Columbia, land of freedom, land of promise, land of song: Yes, all thy wealth, Yes, all thy wealth to the millions be-long; O Co-lum-bia, land of

earth; O Columbia, land of freedom, land of promise, land of song; Yes, all thy wealth, Yes, all thy wealth to the millions be-long; O Co-lumbia, land of

Sva.....

O COLUMBIA, WE HAIL THEE!—Continued.

109

freedom, land of promise, land of song : Hail..... thee, with joy we hail thee. Land of liberty. We

With joy we hail with joy we hail, with joy we hail thee, land of song !..... All hail, all hail, land of

freedom, land of promise, land of song ; With joy we hail, with joy we hail, with joy we hail thee, land of song !..... All hail, all hail, land of

hail..... thee, with joy we hail thee, land of lib-er-ty and song ! With joy we hail..... thee, With joy we

song !..... Hail, hail, all hail, all hail ; With joy we hail thee with song, With joy we

free-dom ; Hail, hail, all hail, all hail ; With joy we hail thee with song, With joy we

Solo.

O COLUMBIA, WE HAIL THEE!—Concluded.

Hail..... thee!

f hail thee with song; All hail, all hail, all hail, all hail, all hail, all hail, all hail, all hail!

f hail thee with song; *Accelerando and Cresc.*

Cresc. hail thee with song; All hail, all hail, all hail, all hail, all hail, all hail, all hail, all hail!

8va..... *Cresc.*

THE HUNTER'S HORN.

Arranged from LA SOMNAMBULA,
By L. S. LEASON.

G.
Allegretto.

The horn! The horn!..... The dis-tant horn, the hunter's cry, In the early morn thro' the mountains fly; Hark a-

The horn! The horn!..... The dis-tant horn, the hunter's cry, In the early morn thro' the mountains fly; Hark a-

The horn! The horn! The horn!.....

way in the glen the echoes call, Come join our-ranks, for the deer must fall.

The morn's first light bursts on our view, We haste to join the chase with you; Come

The woodlands around reecho the cry, We'll join in the chase, for the deer must die; On our

up and a way, this glo-ri-ous day, A sluggard a-lone could stay away. The woodlands around reecho the cry, We'll join in the chase, for the deer must die; On our

THE HUNTERS HORN.—Continued.

trus - ty steed with spartan hound, A-way to the chase, a - way we bound. Tal-ly ho, tal-ly ho, tal-ly ho, tal-ly ho, The

trus - ty steed with spartan hound, Away to the chase, a - way we bound. Tal-ly ho, tal-ly ho, tal-ly ho, tal-ly ho, Hark! hark! tally ho, hark!

hun - ter's horn sounds loud and clear Come join the chase there's naught to fear, For ere the days last beam has flown The life of the deer has gone.

hark! tally ho, hark! hark! tal-ly ho, hark! hark! tally ho, hark! hark! tally ho, hark! hark! tally ho, hark! hark! tally ho, tally ho.

* Second time Soprano and Alto use syllable La!

But hark! a - down the vale the Al pine horn, Sweet ev'n - ing notes up - on the breezes borne, Home re - turn - ing, home re -

This system contains the first two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic marking. The second staff is also in treble clef with the same key signature and time signature. The lyrics are written below the first staff.

turn - ing, Hear the shout resound a - long, And the hun - ter's mer - ry voic - es join the hap - py ev'n - ing song, Bright eyes will beam, light

This system contains the next two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is also in treble clef with the same key signature and time signature. The lyrics are written below the first staff.

THE HUNTER'S HORN.—Concluded.

hearts will bound, When the chase is o'er and the song goes round, Hark! borne on the breeze and wafted a - long, We hear the last blast of the hunter's horn.

hearts will bound, When the chase is o'er and the song goes round, Hark! borne on the breeze and wafted a - long, We hear the last blast of the hunter's horn.

This system consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of two sharps (F# and C#). The fourth staff is in bass clef with a key signature of one sharp (F#). The music is a continuous melody with lyrics written below the staves.

p cres. - - - - - *ff*

The horn, the horn, the horn, the hun-ter's horn, The horn, the horn, the horn, the hun-ter's horn.....

p cres. - - - - - *ff*

The horn, the horn, the horn, the hun-ter's horn, The horn, the horn, the horn, the hun-ter's horn.....

This system consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of two sharps (F# and C#). The fourth staff is in bass clef with a key signature of one sharp (F#). The music features a crescendo from piano (*p*) to fortissimo (*ff*) and includes the lyrics 'The horn, the horn, the horn, the hun-ter's horn' repeated twice.

WHAT PHRASE SAD AND SOFT.

115

Larghetto amoroso.

BISHOP.

Piano introduction in 3/4 time. The music is marked *f* (forte) and *p* (piano), with a *dol.* (dolce) section. The tempo is *Larghetto amoroso*. The key signature has one flat (B-flat). The introduction consists of two staves of music.

Vocal entry for Soprano and Tenor. The Soprano part is marked *21 Soprano.* and the Tenor part is marked *Tenor.*. The music is marked *p* (piano) and *pp* (pianissimo). The lyrics are: "What phrase sad and soft shall I utter fare-well in? To steal like a mur-mur and melt.... a-round thee! Fair".

Piano accompaniment for the first vocal phrase. The music is marked *cres.* (crescendo) and *pp* (pianissimo). The lyrics are: "saint, when at mid-night your Ro-sa-ry tell-ing, Then mur-mur an 'A-ve Ma-ri-a' for me..... Good".

Piano accompaniment for the second vocal phrase. The music is marked *f* (forte), *dolce.* (dolce), and *tr* (trill). The lyrics are: "sir, when at mid-night my beads..... I am tell-ing, I'll mur-mur an 'A-ve Ma-ri-a'".

WHAT PHRASE SAD AND SOFT.—Continued.

thee. Good sir, when at midnight my beads I am telling, I'll murmur, I'll murmur "Ave Ma-ri - a" for thee. "A-ve Ma-ri - a,"

2d. Soprano. *pp* *dolce.* *pp* *cres un poco.*

Good sir, when at midnight my beads I am telling, I'll murmur, I'll murmur "Ave Ma-ri - a" for thee. "A-ve Ma-ri - a,"

Tenore. Then murmur "Ave Mari - a" for me. "A-ve Ma-

Bass.

f *pp* *ppp*

Allegretto Moderato.

"A-ve Ma-ri - a" for thee! Farewell, and where-ever your footsteps may stray. The starbeam of fortune il-lumine your way. *dolce.*

f "A-ve Ma-ri - a" for thee! *p* Farewell, and wher-

ri - a," "Ave Ma - ri - a" for thee! *p* Farewell, and wher-

mf *pp*

WHAT PHRASE SAD AND SOFT.—Continued.

117

New happiness ever, New happiness
 ev-er your foot-steps may stray, The star-beam of fortune il-lum-ine your way. New happiness ever, New happiness
 ey-er your foot-steps may stray, The star-beam of fortune il-lum-ine your way New happiness ev-er your pros-pects a-dorn, New happiness
cres. ff *p* *ff*
dolce.
 ev-er your prospects a-dorn, And embloom them with ro-ses un-arm'd by a thorn, with ro-ses, with ro-ses un-arm'd by a thorn, *ff* un-
 ev-er your prospects a dorn, *ff* un-
 ev-er *ff* un-
p *pp* *cres.*

WHAT PHRASE SAD AND SOFT.—Continued.

arm'd by a thorn, un - arm'd by a thorn, Embloom them with ro - ses unarm'd by a thorn, with ro - ses, with

arm'd by a thorn, un - arm'd by a thorn, Embloom them with ro - ses un - arm'd by a thorn, with ro - ses, with

arm'd by a thorn, un - arm'd by a thorn, Embloom them with ro - ses un - arm'd by a thorn, with ro - ses, with

ro - ses un arm'd by a thorn, *ff* un - arm'd by a thorn, un - arm'd by a thorn, Farewell, and wher-

ro ses un arm'd by a thorn, *ff* un - arm'd by a thorn, un - arm'd by a thorn, Farewell, and wher-

ro - ses un - arm'd by a thorn, *ff* un - arm'd by a thorn, un - arm'd by a thorn, Farewell,.....

ff *fp* *pp* *cres.* *fp* *pp*

WHAT PHRASE SAD AND SOFT.—Concluded.

119

ever your foot-steps may stray, The star-beam of fortune il-lum-ine your way. Farewell, Fare-well, wher-ev-er you stray, The star beam of

ev-er your foot-steps may stray, The star-beam of fortune il-lum-ine your way. Farewell, Fare-well, wher-ev-er you stray, The star beam of

... wher-ev-er you stray, The star-beam of fortune il-lum-ine your way. Farewell, Fare-well, wher-ev-er you stray, The star-beam of

for-tune il-lum-ine your way, illumine your way, illumine your way, il-lum-ine your way.....

for-tune il-lum-ine your way, Farewell, Farewell, Farewell, Farewell, Farewell, Fare-well.....

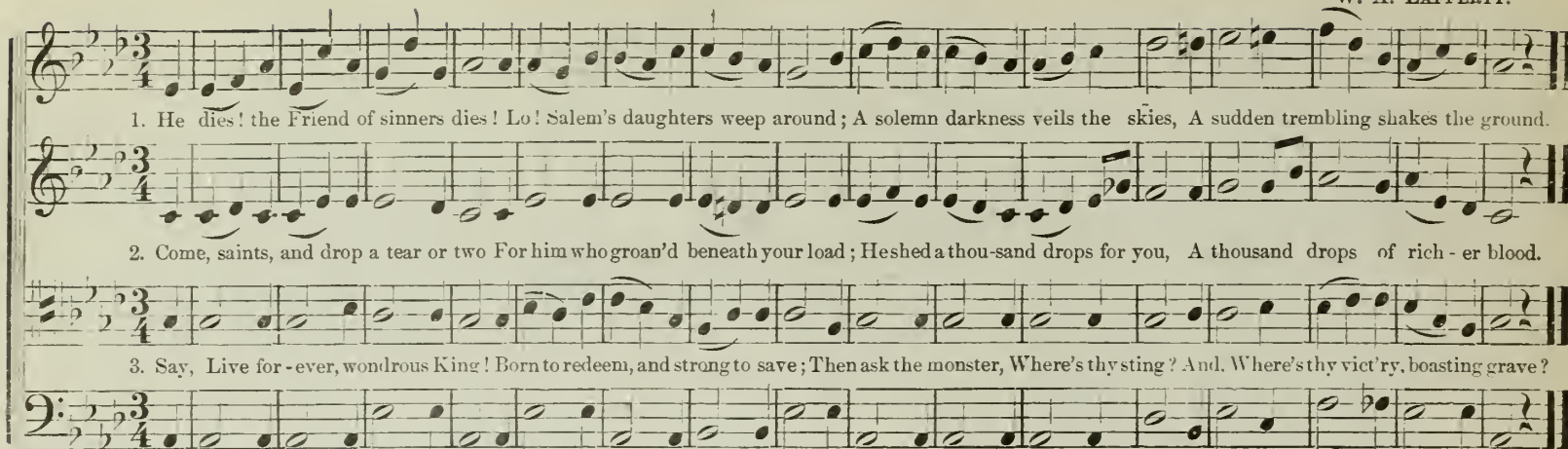
for-tune il-lum-ine your way, Farewell, Farewell, Farewell, Farewell, Fare-well, Fare-well.....

for-tune il-lum-ine your way, Farewell, Farewell, Farewell, Farewell, Fare-well, Fare-well.....

CHURCH TUNES.

TOWNSEND, L. M.

W. A. LAFFERTY.



1. He dies! the Friend of sinners dies! Lo! Salem's daughters weep around; A solemn darkness veils the skies, A sudden trembling shakes the ground.

2. Come, saints, and drop a tear or two For him who groan'd beneath your load; Heshed a thou-sand drops for you, A thousand drops of rich-er blood.

3. Say, Live for-ever, wondrous King! Born to redeem, and strong to save; Then ask the monster, Where's thy sting? And, Where's thy vict'ry, boasting grave?

ROCKDALE, L. M.

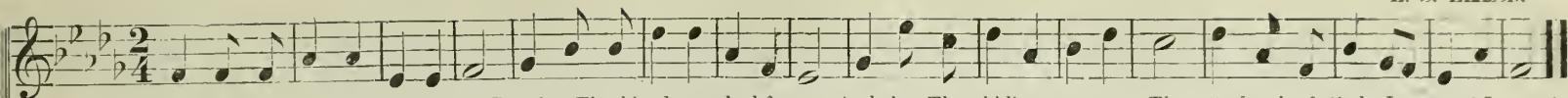
J. N. EAKIN.



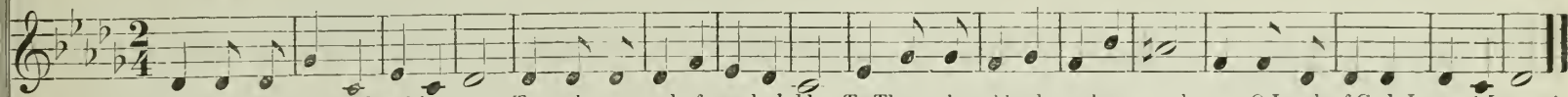
1. Why will ye waste on trif-ling cares, That life which God's compassion spares? While in the va-rious range of thought, The one thing needful is for - got.

2. Al-migh-ty God, thy grace im-part, Fix deep con-vic-tion on each heart; Nor let us waste on trifling cares, That life which God's compassion spares.

L. S. LEASON.



1. Just as I am, without one plea, But that Thy blood was shed for me, And that Thou bid'st me come to Thee, O Lamb of God, I come! I come!



2. Just as I am, and waiting not To rid my soul of one dark blot, To Thee, whose blood can cleanse each spot, O Lamb of God, I come! I come!

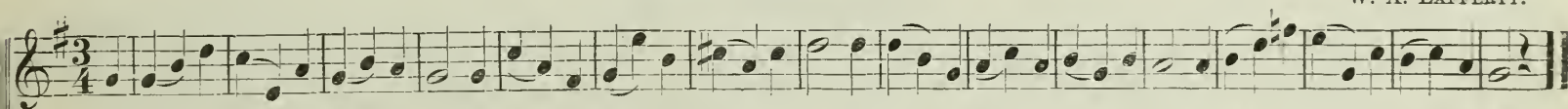


3. Just as I am, Thou wilt receive' Wilt welcome, pardon, cleanse, relieve; Because Thy promise I be - lieve, O Lamb of God, I come! I come!

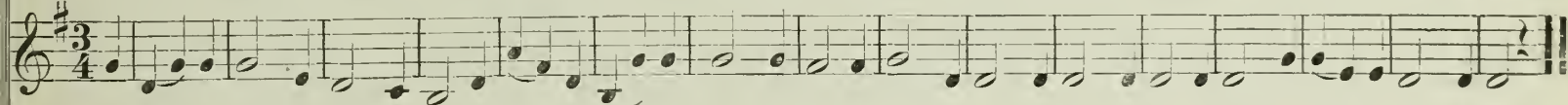


EVERETT. L. M.

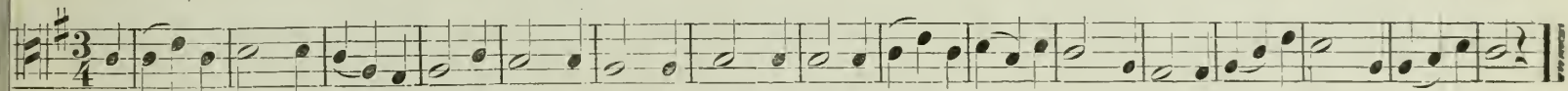
W. A. LAFFERTY.



1. I know that my Redeemer lives—What joy the blest assurance gives! He lives, he lives, who once was dead; He lives, my ev - er - last - ing head!



2. He lives, to bless me with his love; He lives, to plead for me a - bove; He lives, my hungry soul to feed; He lives, to help in time of need.



3. He lives, and grants me dai - ly breath; He lives, and I shall conquer death; He lives, my mansion to prepare; He lives, to bring me safe - ly there.



ALBERTA. L. M.

L. S. LEASON.

1. At last, the weary journey o'er, I hear the breakers splash and roar From that unknown, unfathomed sea Upon whose waves I soon must be, Upon whose waves I soon must be.

2. Hast thou, O sea, no other strand, Save that on which I doubting stand? Hast thou, O sea, no other shore, Save that on which thy billows roar? Save that on which thy billows roar.

3. In vain! in vain! No answer make, The surges that arise and break A mist of doubt falls o'er the sea, I come, resistless, waves to thee, I come resistless waves to thee.

PINE GROVE. L. M.

SHERMAN L. BLACK.

1. Thus far the Lord has led me on, Thus far His pow'r pro-longs my days; And ev'ry evening should make known, Some fresh memorial of His grace.

2. I lay my bo-dy down to sleep, Peace is the pil-low for my head; While well ap-point-ed an-gels keep Their watchful sta-tions round my bed.

3. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait Thy voice to rouse my tomb, With sweet salva-tion in the sound.

1. To Thee I come for dai-ly grace, For strength to con-quer ill; Grant me, O Lord, to see Thy face, And do Thy ho-ly will.

2. I come to Thee to cleanse each stain, And make me pure with-in; O Lord, my faint-ing heart sus-tain, Wash me from ev-'ry sin.

3. I lay my bur-den at Thy feet, Shel-ter me 'neath Thy wing; There pain is ease, and la-bor sweet, And death has lost its sting.

4. Then, Lord, when earth's sad day is past, To Thee may I a-rise, And while e-ter-ni-ty shall last, Dwell with Thee in the skies.

COMMUNION. C. M.

REV. J. G. TOWNSEND.

F. W. McCOR.

1. How sure-ly are we led to Him, We pierce these walls of stone, We moan in a-go-ny of sin, Yet know we're not alone.

2. The so-lemn hills on ev-'ry side, The heav-ens broad and blue, The roll-ing in of o-cean tide, The glist'ning globes of dew.

3. The stars that slow-ly climb the sky, The morn-ing song of birds, The pear-ly wa-ters glid-ing by, Are but His loving words.

4. Then learn, O soul, the truth di-vine, There's naught tween Him and thee, All round e-ter-ni-ty and time, Runs His in-fi-ni-ty.

While Shepherd's watch'd their flocks by night, All seated on the ground, The an-gel of the Lord came down, And glory shone around; And

The an-gel of the Lord came down, And glo - ry

While Shepherd's watch'd their flocks by night, All seated on the ground, The an-gel of the Lord came down And

The an-gel of the Lord came down, And glo - - - - - ry shone around, And

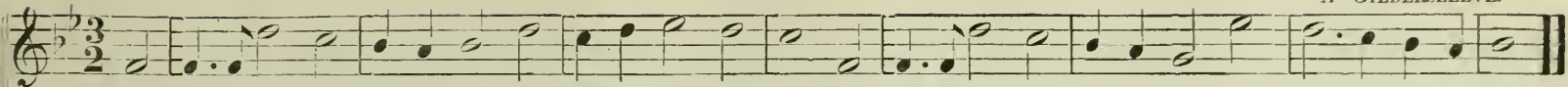
glo - - - ry shone a - round, The an - gel of the Lord came down, And glo - ry shone around, And glo - - - ry shone a - round.

shone around; And glo - - - - - ry shone a - round, The an - gel of the Lord came down, And glory shone a - round.....

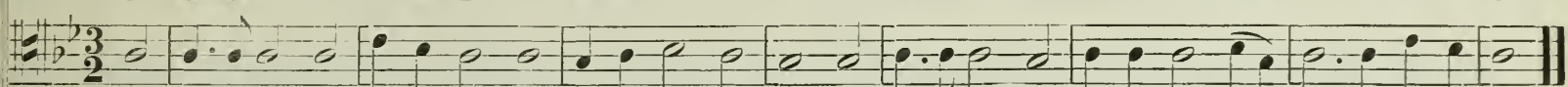
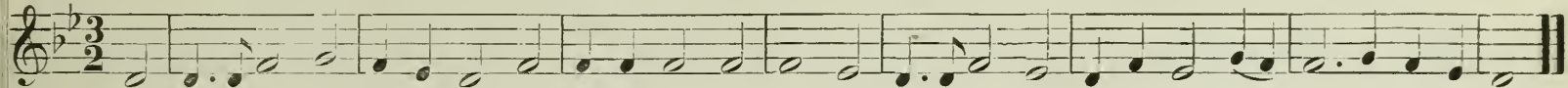
glo - - - ry shone a - round, And glo - - - ry shone a - round, The an-gel of the Lord came down, And glory shone around.....

glo - - - - - ry shone around; The an - gel of the Lord came down, And glo - ry shone a round

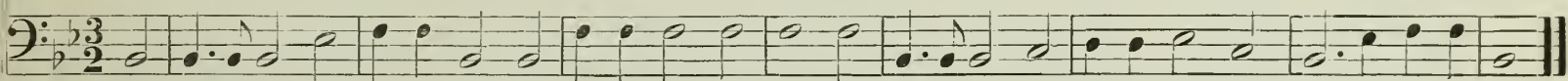
A GILDERSLEEVE.



1. The Lord's my shepherd, I'll not want; He makes me down to lie In pastures green, He lead-eth me The qui-et wa-ters by.

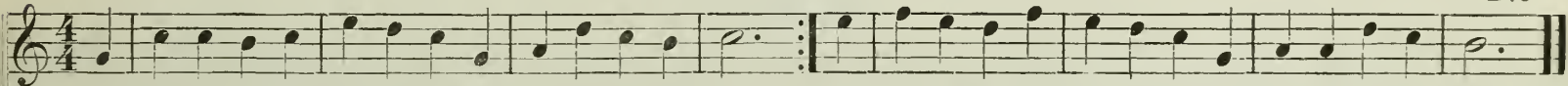


2. My soul He doth re-store a-gain, And me to walk doth make, With-in the paths of right-eous-ness, Ev'n for His own name's sake.



HAMILTON C. M. Double.

H. H. HARRIS.

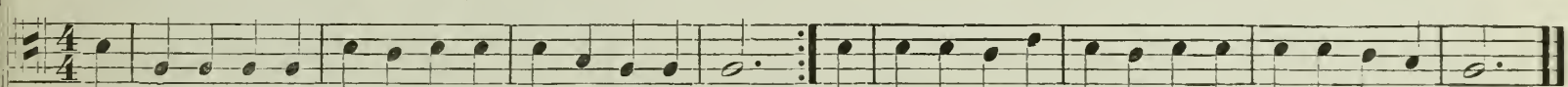
*Fine.**D.C.*

1. { Oh, for a thousand tongues to sing; My great Re-deem-er's praise, } My glorious Mas-ter and my God As-sist me to pro-claim,
The glories of my God and King, The triumph of His grace;

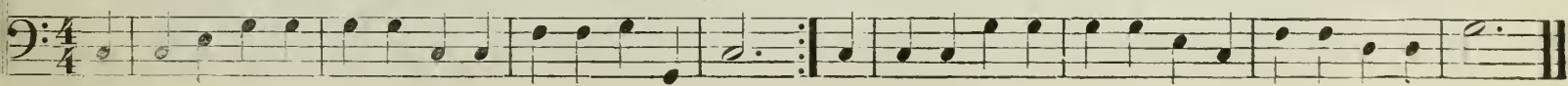


D.C. To spread thro' all the earth a broad, The hon-ors of Thy name.

D.C. His blood can make the foul-est clean, His blood availed for me.



2. { Je-sus, the Name that charms our fears, That bids our sor-rows cease, } He breaks the pow'r of cancell'd sin, He sets the pris-ner free,
'Tis mu-sic in the sin-ner's ears, 'Tis life, and health, and peace;



L. O. EMERSON.

1. Now the shades of night are gone, Now the morning light is come; Lord may we be thine to - day; Drive the shades of sin a - way.

2. Fill our souls with heavenly light, Banish doubt, and cleanse our sight; In thy service, Lord, to - day, Help us la - bor, help us pray.

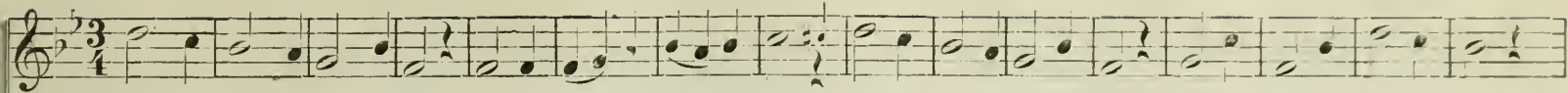
ALLEN. 7s.

W. A. LAFFERTY.

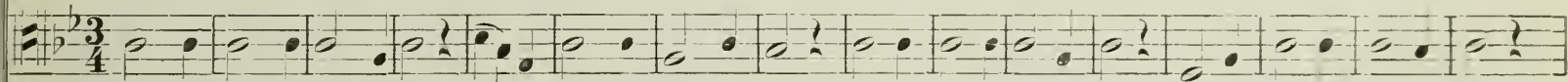
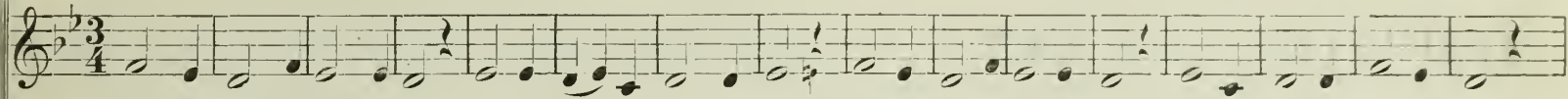
1. Prince of Peace, con-trol my wil', Bid this struggling heart be still; Bid my fears and doubting cease,—Hush my spir-it in - to peace.

2. Thou hast bought me with Thy blood, Open'd wide the gate to God; Peace I ask—but peace must be, Lord, in be - ing one with Thee

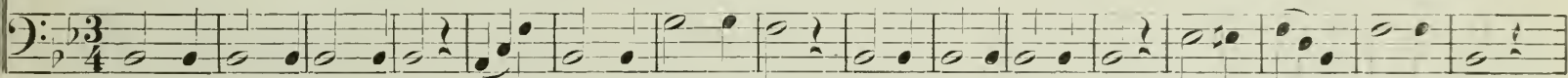
3. May Thy will, not mine, be done; May Thy will and mine be one; Chase these doubtings from my heart; Now Thy perfect peace im - part.



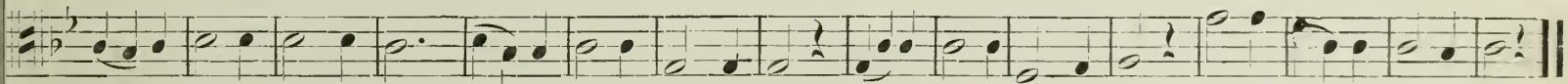
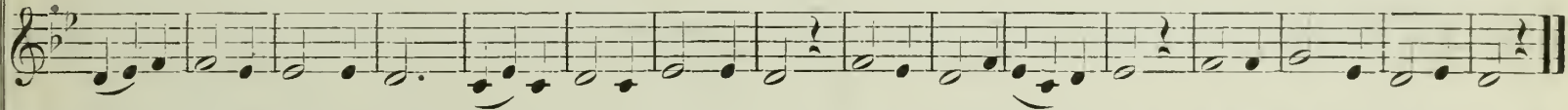
1. Lord! we come be-fore thee now, At Thy feet we hum bly bow; Oh! do not our suit dis-dain! Shall we seek thee, Lord, in vain?



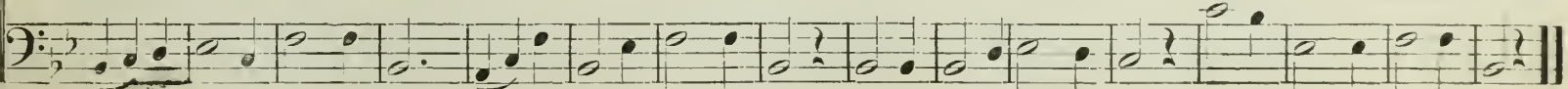
2. Send some mes-sage from Thy word, That may joy and peace af-ford; Let Thy spir it now im-part Full sal-va-tion to each heart.



Lord! on Thee our souls de-pend, In com- passion now des-cend; Fill our hearts with Thy rich grace, Tune our lips to sing Thy praise.



Grant that those who seek may find Thee, a God su-preme-ly kind; Heal the sick, the cap-tive free, Let us all re-joice in Thee.



Moderato

1. { Christ, the Lord, is ris'n..... to - day, Our..... tri - umph - ant, ho - - ly day; }
 { He en - - dured the cross..... and grave, Sin - - - - ners to re - deem and save; }

D.C. Lo! he claims His na - - - - tive sky! Grave! where is Thy vic - - - - to - ry ?
D.C. Loud, the song of vic - - - - t'ry raise; Shout the great Re - deem - - - - er's praise,

2. { Sin - ners! see your ran - - - - som paid, Peace..... with God for - ev - - - - er made; }
 { With your ris - en Sa - - - - vior rise, Claim..... with Him the pur - - - - chas'd skies, }

D.C.

Lo!..... He ris - es, migh - - - - ty King! Where..... oh, death! is now..... thy sing.

D.C.

Christ,..... the Lord is ris'n..... to - day, Our..... tri - umph - ant ho - - - - ly day.

MADIE. 7s.

129

W. A. LAFFERTY.

1. All ye na-tions, praise the Lord; All ye lands, your voice - es raise; Heav'n and earth, with loud ac - cord, Praise the Lord, for - ev - er praise.

2. For His truth and mer - cy stand, Past, and pre - sent, and to be, Like the years of His right hand, Like His own e - ter - ni - ty.

3. Praise Him, ye who know His love; Praise Him from the depths be - neath; Praise Him in the heights a - bove; Praise your Maker, all that breathe.

ABERYSTWITH. 8s. & 7s.

NELLIE M OWEN.

D.C.

FINE

1. { Ho - ly Fath - er, Thou hast taught us, We should live to thee a - lone. } When we wandered, Thou hast found us, When we doubted, sent us light.
 { Year by year thy hand hath brought us, On thro' dan - gers oft unknown }

D.C. Still thine arm has been a - round us, All our paths were in Thy sight.

2. { We would trust in Thy pro - tect - ing, Whol - ly rest up - on Thine arm. } Keep us from our own un - do - ing, Help us turn to Thee when tried.
 { Fol - low whol - ly Thy di - rect - ing, Thou our on - ly guard from harm. }

D.C. Still our foot steps. Fath - er, view - ing, Keep us ev - er at Thy side.

BEAUTIFUL CITY. 8s. & 7s.

Arranged.

1. In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of time, All the light of sa - cred sto - ry, Gath - ers round it's head sub-line.

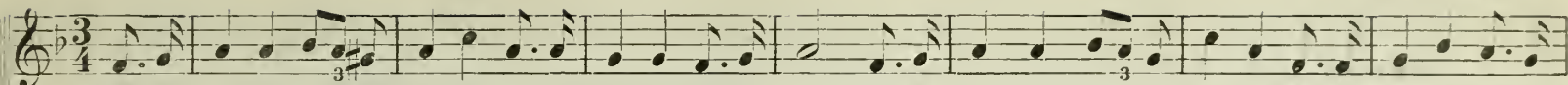
2. When the sun of bliss is beam - ing Light and love up - on my way, From the cross the radi - ance stream - ing, Adds more lus - tre to the day.

3. Bane and bless - ing, pain and plea - sure, By the cross are sanc - ti - fied; Peace is there, that knows no mea - sure, Joys that thro' all time a - bide.

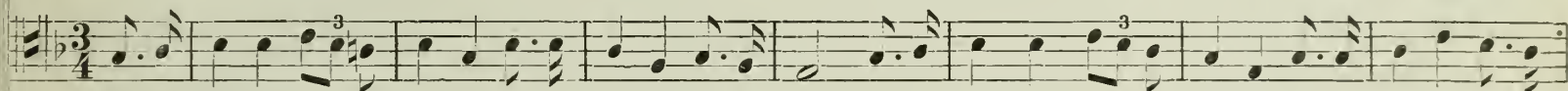
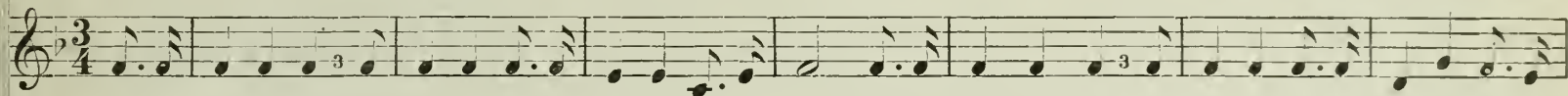
CHORUS.

O I think I see the ci - ty, And the lighthouse on the shore, Hark! I hear the angels call - ing, Come and welcome, rich and poor.

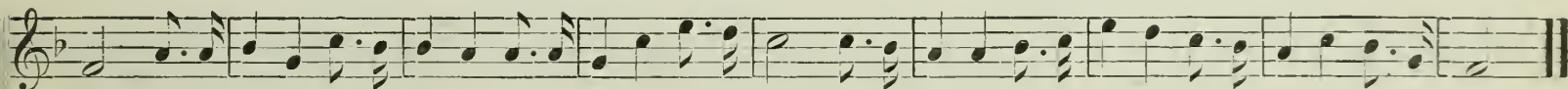
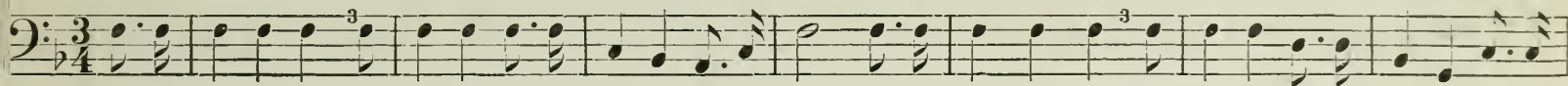
O I think I see the ci - ty, And the lighthouse on the shore, Hark! I hear the angels call - ing, Come and welcome, rich and poor.



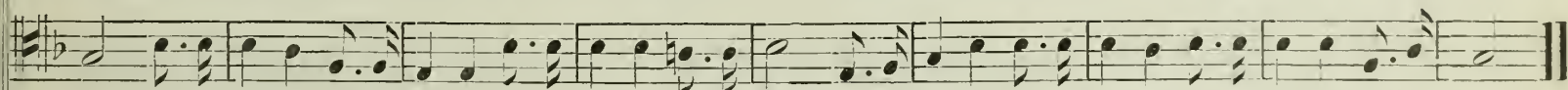
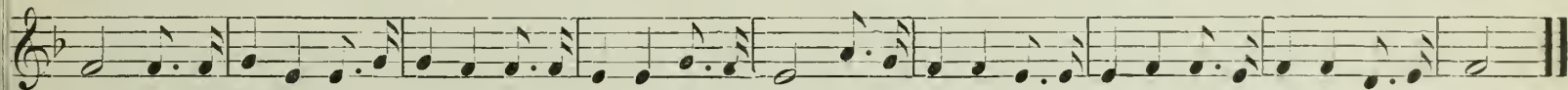
1. Je - sus, I my cross have tak - en, All to leave, and fol - low thee; Nak - ed, poor, de - spised, for - sak - en, Thou, from hence my all shalt



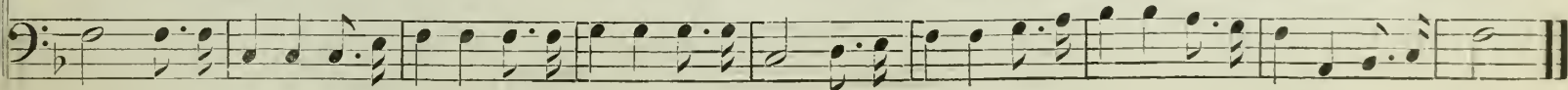
2. Let the world de-spise and leave me, They have left my Sa-vior too; Hu-man hearts and looks de-cieve me, Thou art not like man un-

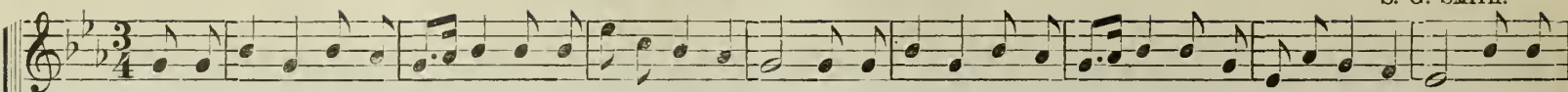


be; Per - ish ev - 'ry fond am - bi - tion, All I've sought, and hoped, and known; Yet how rich is my con - di - tion, God and heav'n are still my own!

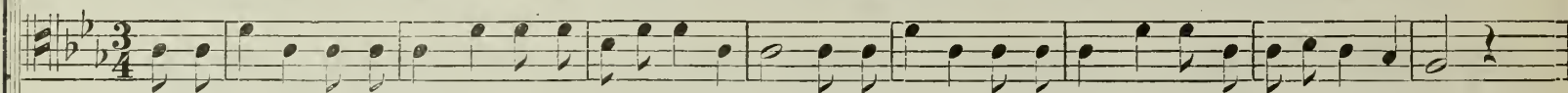
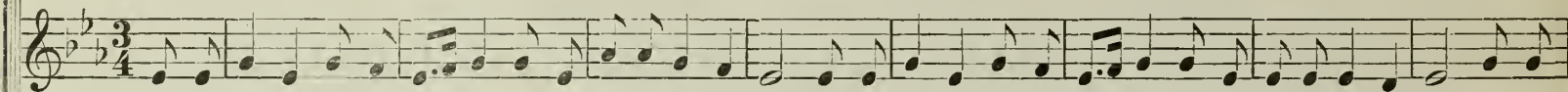


true; And while Thou shalt smile up-on me, God of wis-dom, love, and might, Foes may hate, and friends may shun me; Show Thy face, and all is bright.

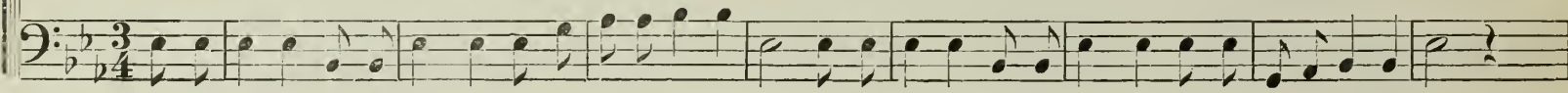




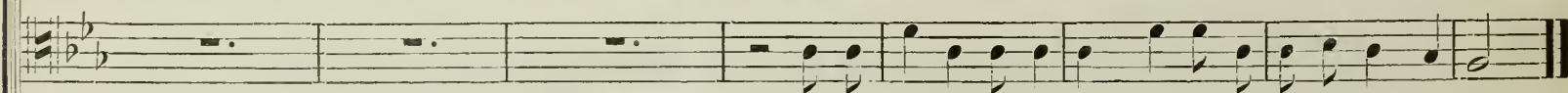
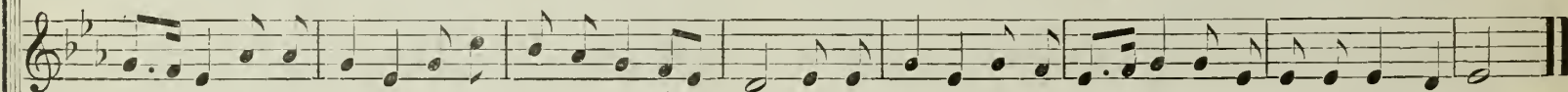
1. Hark! the voice of love and mer cy, Sounds aloud from cal - va - ry; See! it rends the rocks a - sun - der, Shakes the earth and veils the sky, It is



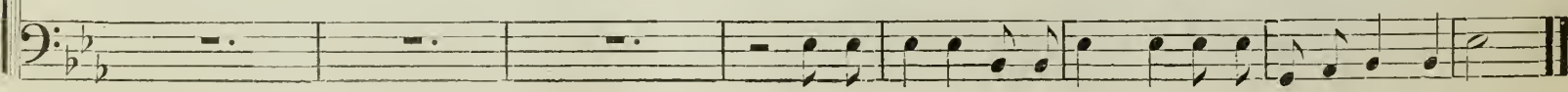
2. It is finished, O! what plea sure, Do these charming words af - ford, Heavenly blessings without mea - sure, Flow to us from Christ the Lord; It is



fin - ished, it is finished, Hear the dy - ing Sa - vior cry; It is finished, it is fin - ished, Hear the dy - ing Sa - vior cry.



fin - ished, it is finished, Saints the dy - ing word ac - cord; It is finished, it is fin - ished, Saints the dy - ing words ac - cord.



LONGING FOR HOME. 8s. & 7s.

133

J. W. WELSH.

J. C. EWING.

1. I am long-ing for the com-ing Of the snow - y - ves-tured band, That shall bear my wea-ry spir-it To the sin-less Summer land; As I

2. I am wait-ing for the sig-nal, That shall speak my full re-lease, And present my welcome pass-port To the realms of perfect peace; Yes, and

3. I am long-ing to be go-ing, Yet my fa-ther's kind command, Bids me tar-ry 'mid the shadows Of the mist-y low er land; When my

tread the narrow cause-way, Thro' this thorn-y vale, I dream Of the joys that ev-er brighten, Where the pear-ly wa-ters gleam.

when my lag-ging san-dals, All the dus-ty way have trod, I shall sing a-mong the an-gels, By the gold-en throne of God.

pil-grim-age is end-ed, I shall stem the tur-bid flood, And re-cline up-on the bo-som Of the spot-less Son of God.

CHORUS.

I am long-ing for the com-ing Of the snow-y-vestured band, That shall bear my wea-ry spir-it To the sin-less Summer-land.

I am longing for the coming Of the snowy-vestured band, That shall bear my weary spir-it To the sinless Summer-land.

I am longing for the coming Of the snowy-vestured band, That shall bear my weary spir-it To the sinless Summer-land.

1. O Lord, I would be thine, My all to Thee I give, My bo - dy, spir - it, soul, Do Thou the gift re - ceive, My hand, my head, my heart,

2. Let my whole life be Thine, In me Thy will be done, Ac - cept me for thine own, Thro' Jesus Christ, Thy Son, Since Thou hast promised me,

I on Thy al - tar lay, O use me as Thou wilt, Em - ploy me ev - 'ry day. O for the need - ed grace! Wilt Thou not give it me?

And lead me day by day, To live by faith in Thee.

With pre - cious blood di - vine, Thine on - ly would I be, And be en - tire - ly Thine, O for the need - ed grace! Wilt Thou not give it me?

O PRAISE YE THE LORD IN HIS HOLINESS.

H. H. McGRANAHAN.

135

O praise ye the Lord in his ho - li - ness, O

O praise ye the Lord in his ho - li - ness, O praise ye the Lord in his ho - li - ness, O praise him with harp and with psal - ter - y; O

praise ye the Lord, Praise ye the Lord, Praise ye the Lord,

praise ye the Lord With the sound of the trumpet, Praise ye the Lord with the sound of the trumpet, Praise ye the Lord with the

1st time. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

2d time. Praise ye the Lord.

sound of the trumpet, Praise ye the Lord, Praise ye the Lord, With the Praise ye the Lord.

O PRAISE YE THE LORD IN HIS HOLINESS.—Continued.

BARITONE SOLO.

Praise him up - on the high sounding cym-bals, Praise him up - on the high sounding cym - bals, Praise him,

INSTRUMENTAL.

Praise him, Praise him up - on the high sound-ing cym - bals. Let ev - 'ry-thing that hath breath, Let

ev - 'ry thing that hath breath, Let ev - 'ry-thing that hath breath, that hath breath praise the Lord; Let

ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, that hath

ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, that hath

The first system of the musical score consists of three staves (treble, alto, and bass clefs). The melody is in G major (one flat) and 4/4 time. The lyrics are: "ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, Let ev - 'ry-thing that hath breath, that hath".

breath praise the Lord. O praise ye the Lord in his ho - li - ness, O praise ye the Lord in his

breath praise the Lord. O praise ye the Lord in his ho - li - ness, O praise ye the Lord in his

The second system continues the melody. It includes a key signature change to D major (two sharps) and a time signature change to 4/4. The lyrics are: "breath praise the Lord. O praise ye the Lord in his ho - li - ness, O praise ye the Lord in his".

ho - li - ness, O praise him with harp and with psal - ter - y; O praise ye the Lord.

ho - li - ness, O praise him with harp and with psal - ter - y; O praise ye the Lord.

The third system concludes the piece. It features a "Rit." (Ritardando) marking above the final measure. The lyrics are: "ho - li - ness, O praise him with harp and with psal - ter - y; O praise ye the Lord." The score ends with a double bar line.

1. Praise, my soul, the King of heav - - - - en, To His feet thy trib - ute bring,
 2. Praise Him for His grace and fav - - - - or, To our fath - ers in dis - tress.

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with two parts: '1. Praise, my soul, the King of heav - - - - en, To His feet thy trib - ute bring,' and '2. Praise Him for His grace and fav - - - - or, To our fath - ers in dis - tress.'

Ran - somed, healed, re - stored, for - giv - - - - en, Who like me, His praise should sing,
 Praise Him still the same for ev - - - - er, Slow to chide and swift to bless,

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with two parts: 'Ran - somed, healed, re - stored, for - giv - - - - en, Who like me, His praise should sing,' and 'Praise Him still the same for ev - - - - er, Slow to chide and swift to bless,'.

Praise Him, Praise Him, Praise Him, Praise the ev - er - last - ing King,
 Praise Him, Praise Him, Glo - rious in His faith - ful ness,

ev - er Praise Him, ev - er Praise Him,

Praise Him, Praise Him, Praise Him, ev - er Praise Him, Praise the ev - er - last - ing King, oh, Praise Him,
 Praise Him, Praise Him, ev - er Praise Him, Glo - rious in His faith - ful - ness, oh, Praise Him,

Praise Him, Praise Him, Praise Him, Praise the ev - er - last - ing King,
 Praise Him, Praise Him, Praise Him, Glo - rious in His faith - ful - ness,

ev - er Praise Him, ev - er Praise Him,

Praise Him, Praise Him, ev - er Praise Him, Praise Him, Praise the ev - er - last - ing King.
 Praise Him, Praise Him, ev - er Praise Him, Praise Him, Glo - rious in His faith - ful - ness.

BLESSED ARE THE DEAD,

L. S. LEASON.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The first two staves have a treble clef, and the last two have a bass clef. The music begins with a series of whole notes in the vocal parts, followed by a more active piano accompaniment. The lyrics 'Bles - sed are the dead. bless - ed are the' are written below the second staff.

Bles - sed are the dead. bless - ed are the

SOLO.

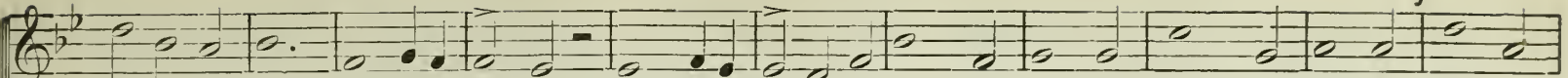
I heard a voice from heav'n, Say - ing un - to me, say - ing un - to me, Write, Bless - ed are the dead, bless - ed are the

Second system of the musical score. It continues the four-staff format. The vocal parts and piano accompaniment continue with the same key and time signature. The lyrics 'dead, bless - ed are the dead who die in the Lord, Bless - ed are the dead, bless - ed are the dead, bless - ed are the dead who' are written below the first staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

dead, bless - ed are the dead who die in the Lord, Bless - ed are the dead, bless - ed are the dead, bless - ed are the dead who

dead, bless - ed are the dead who die in the Lord, Bless - ed are the dead, bless - ed are the dead, the dead who

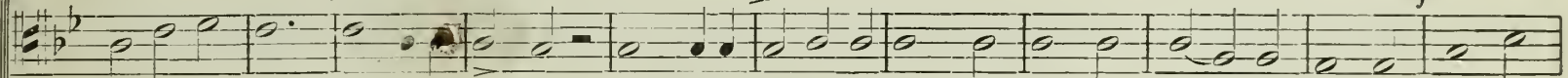
dim — — — — — *cres.* — — — — — *f*



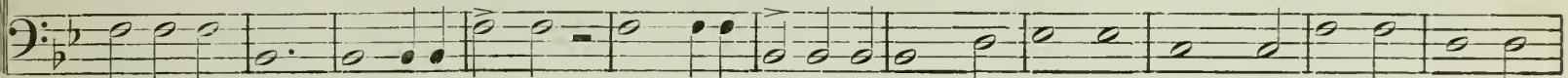
die in the Lord, Yea, saith the Spi - rit, yea, saith the Spi - rit, that they may rest, that they may rest, that they may



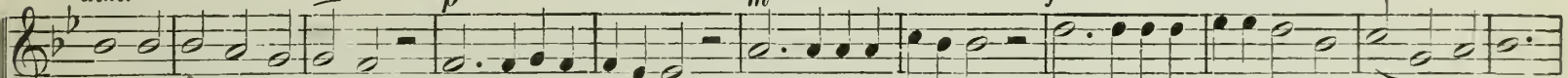
dim — — — — — *cres.* — — — — — *f*



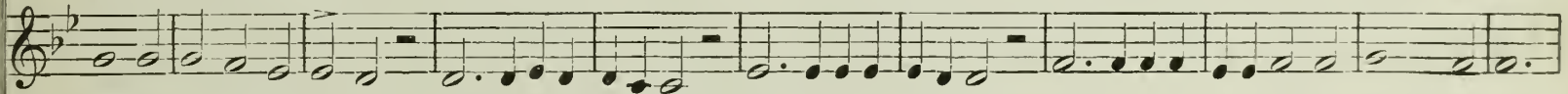
die in the Lord, Yea, saith the Spi - rit, yea, saith the Spi - rit, that they may rest, that they may rest, that they may



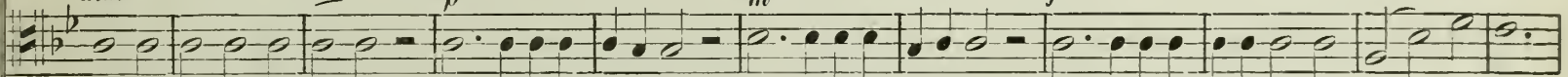
dim. — — — — — *p* — — — — — *m* — — — — — *f*



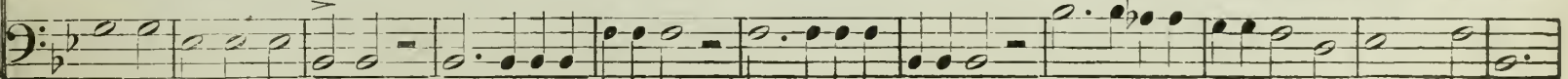
rest, may rest from their la - bors; And their works do follow them, and their works do follow them, And their works do follow them, do fol - low them,



dim. — — — — — *p* — — — — — *m* — — — — — *f*



rest, may rest from their la - bors; And their works do follow them, and their works do follow them, And their works do follow them, do fol - low them,



BLESSED ARE THE DEAD.—Concluded.

cres. *rall.*

Bless - ed are the dead, bless - ed are the dead, bless - ed are the dead who die in the Lord, A - - - men.

cres. *rall.*

Bless - ed are the dead, bless - ed are the dead, bless - ed are the dead who die in the Lord, A - - - men.

ABDILL S. M.

T. J. DOUTHITT.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.

2. To serve the pre - sent age, My call - ing to ful - fill, O may it all my pow'rs en - gage, To do my Mas - ter's will.

3. Help me to watch and pray, And on Thy - self re - ly, As - sured if I my trust be - tray, I shall for - ev - er die.

THE LORD IS MY SHEPHERD.

143

L. S. LEASON.

The Lord is my shepherd, I shall not want; He maketh me to lie down in green pastures, He leadeth me beside the still waters, He restoreth my soul, He leadeth me in the paths of righteousness, For His name's sake;

Yea, tho' I walk thro' the valley of the sha-dow of death; I will fear no evil, for Thou art with me, Thy rod and Thy staff they comfort me, Thou preparest a table before me in the presence of mine enemies,

Thou anointest my head with oil, My cup runneth over; Surely goodness and mercy shall follow me all the days of my life, And I will dwell in the house of the Lord, for ever; A - - men.

THE LORD'S PRAYER.

TALLIS.

Our Father who art in heaven, hallowed be Thy name, Thy kingdom come, Thy will be done in earth as it is in heav'n, Give us this day our dai - ly bread; And forgive us our debts, as we for - give our debtors, And lead us not into temptation, but deliver us from evil; For thine is the kingdom, and the power, and the glory for - ever and ever, A - men.

LET EVERY HEART REJOICE AND SING.

S. H. LIGHTNER.

Let ev - 'ry heart re-joice and sing, Let cho-ral anthems rise, Ye rev - 'rend men and chil - dren bring To God your sac - ri-

Let ev - 'ry heart re-joice and sing, Let cho-ral anthems rise, Ye rev - 'rend men and chil - dren bring To God your sac - ri-

The first system of the musical score is written in 4/4 time. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

fice. For He is good, the Lord is good, The Lord is good, and kind His ways; With songs and hon - ors sounding loud, The

fice. For He is good, the Lord is good, The Lord is good, and kind His ways; With songs and hon - ors sounding loud, The

The second system of the musical score continues the melody. It also consists of four staves in the same key and time signature as the first system. The lyrics continue from the previous system, with the word 'fice.' appearing at the beginning of the first line of the system.

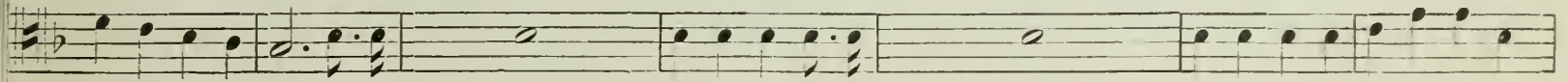
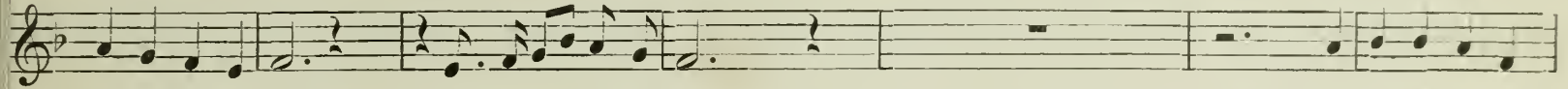


Lord Je - ho - vah praise.

While the rocks and the rills,

While the vales and the hills

A glorious an - them



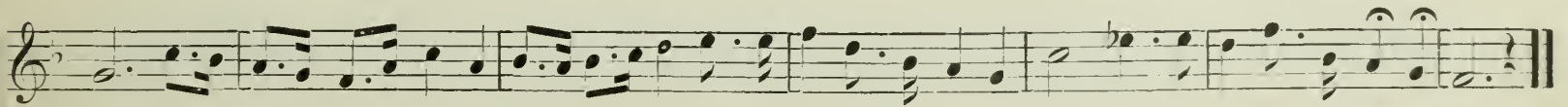
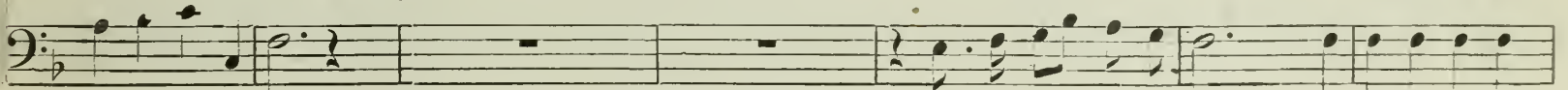
Lord Je - ho - vah praise. While the

rocks

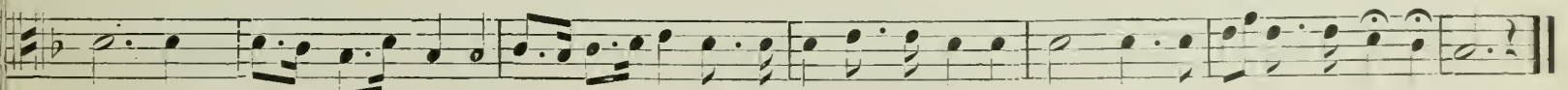
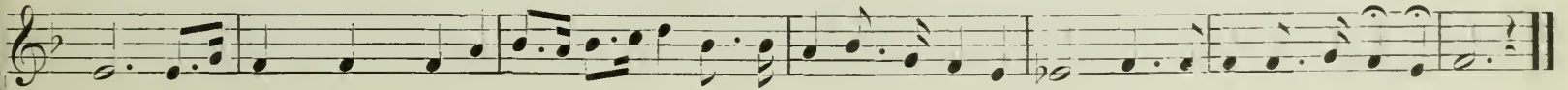
and the rills, While the

vales

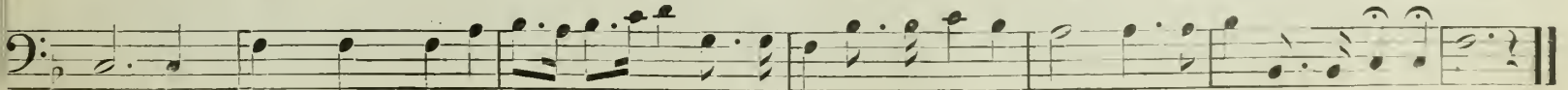
and the hills A glorious an - them

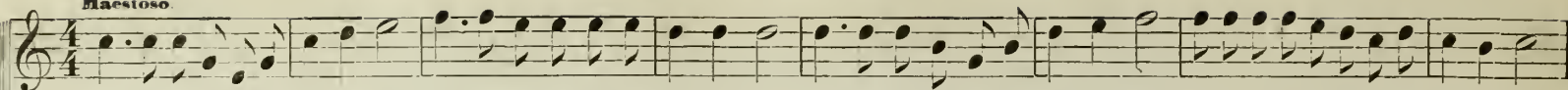


raise; Let each pro - long the grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

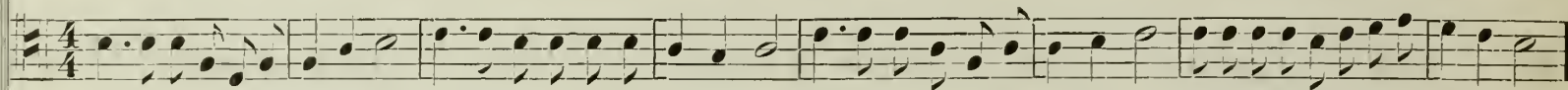


raise; Let each pro - long the grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

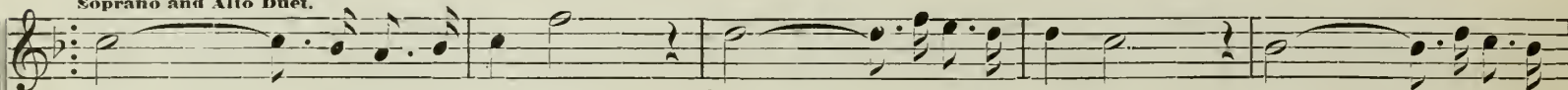


Maestoso

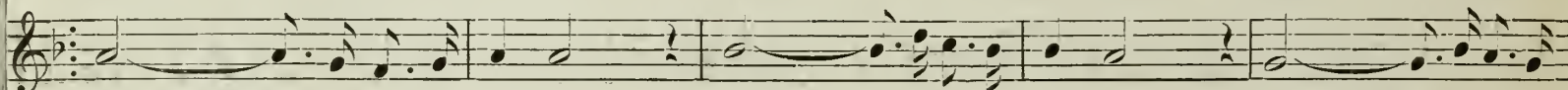
All ye nations sing Jehovah's praise, Laud and magnify His ho - ly name, Glo - ry give to Him a - bove the heavens, Glorify and magnify Him ever - more.



All ye nations sing Jehovah's praise, Laud and magnify His ho - ly name, Glo - ry give to Him a - bove the heavens, Glorify and magnify Him ever - more.

**Soprano and Alto Duet.**

Praise..... the Lord for - ev - er, All..... ye na-tions, praise Him, Praise..... the Lord for -

**First time Duet alone.**

Praise the Lord for - ev - er, Praise Him, praise Him, All ye nations, praise Him, praise Him, praise Him, Praise the Lord forev - er,



ev - er; Laud and mag - ni - fy Him ev - er - more; Join..... in songs of prais - es,

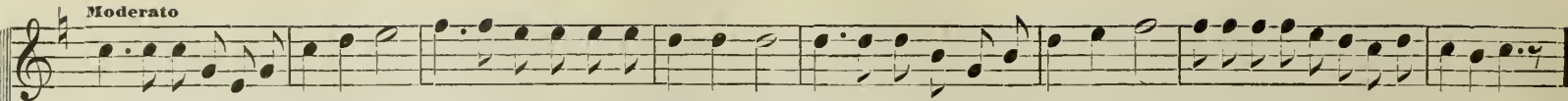
Praise Him, praise Him, mag - ni - fy His ho - ly name; Join in songs of prais - es, Praise Him, Praise Him,

This system contains two systems of music. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system also has a treble staff with a melody and a bass staff with a harmonic accompaniment. The lyrics are written below the staves.

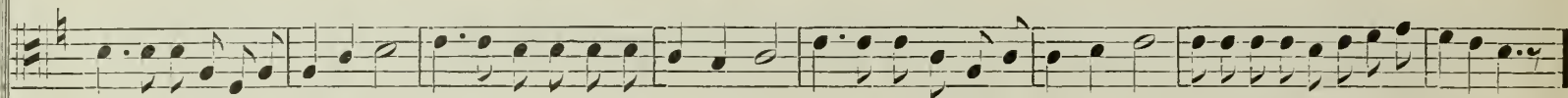
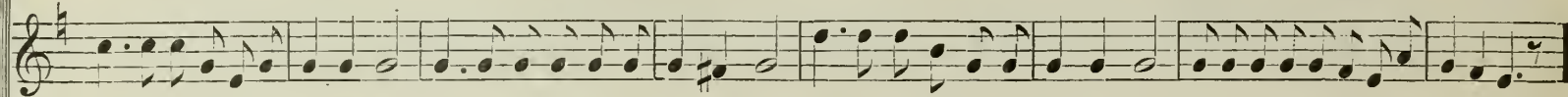
Join..... in ex - ul - ta - tion, Join..... in songs of prais - es, To our ex - alt - ed King.

Join in ex - al - ta - tion. Praise Him, praise Him, Join in songs of prais - es, Praise Him, praise Him, our ex - alt - ed King.

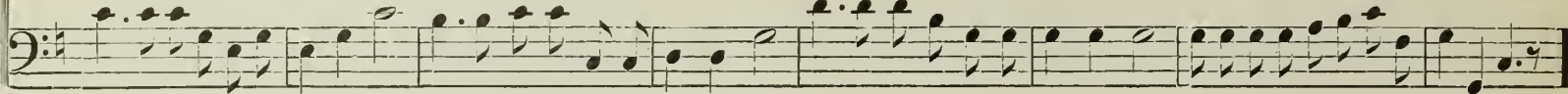
This system contains two systems of music. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system also has a treble staff with a melody and a bass staff with a harmonic accompaniment. The lyrics are written below the staves.

Moderato

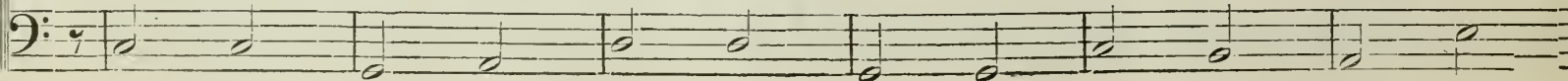
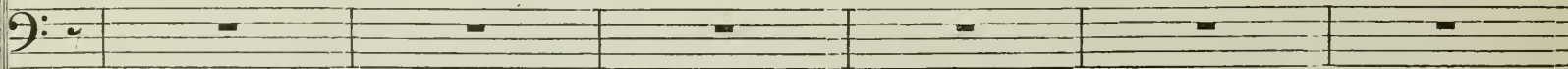
All ye nations sing Jehovah's praise, Laud and magnify His ho - ly name, Glo - ry give to Him a - bove the heavens, Glorify and magnify Him ever - more.



All ye nations sing Jehovah's praise, Laud and magnify His ho - ly name, Glo - ry give to Him a - bove the heavens, Glorify and magnify Him ever - more.



Re - joice, rejoice in Him,..... Re - joice, rejoice in Him,..... With..... the voice of



ALL YE NATIONS—Continued.

149

Slower.

ex - - ul - ta - - - tion, For He is mer - - ci - ful, For He is mer - ci - ful,

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The tempo is marked 'Slower.'.

For He is mer - ci - ful un - to His chil - - dren,

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line.

Then rejoice, and sing unto the Lord, unto the Lord, Rejoice and

Then rejoice, and sing unto the Lord, unto the Lord, Rejoice and

Then rejoice, and sing unto the Lord, unto the Lord, Rejoice and

This system contains the fifth, sixth, and seventh staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The lyrics are repeated on each line.

ALL YE NATIONS.—Concluded.

sing a-loud un - to the Lord, un-to the Lord, Rejoice and sing a-loud un - to the Lord, un-to the Lord, Rejoice and sing a-loud un - to the Lord, Whose
 sing a-loud un - to the Lord, un-to the Lord, Rejoice and sing a-loud un - to the Lord, un-to the Lord, Rejoice and sing a-loud un - to the Lord, Whose

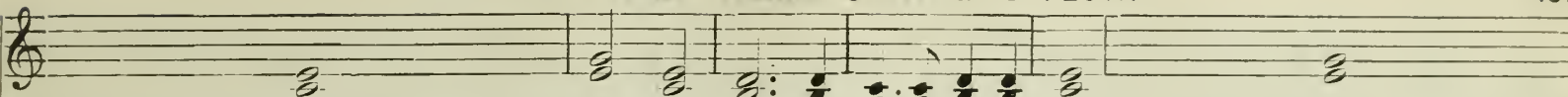
Accelerando.

mer - cy lasts for - ev - er-more, whose mer-cy lasts for - ev - er-more, for - ev - er-more, for - ev - er - more, for - ev - er - more.
 mer - cy lasts for - ev - er-more, whose mer-cy lasts for - ev - er-more, for - ev - er more, for - ev - er - more, for - ev - er - more.

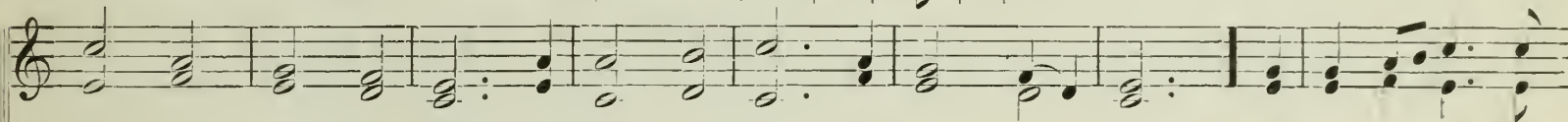
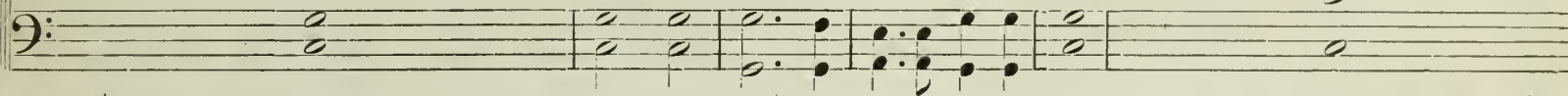
Accelerando.

BEYOND WHERE CEDRON'S WATER'S FLOW.

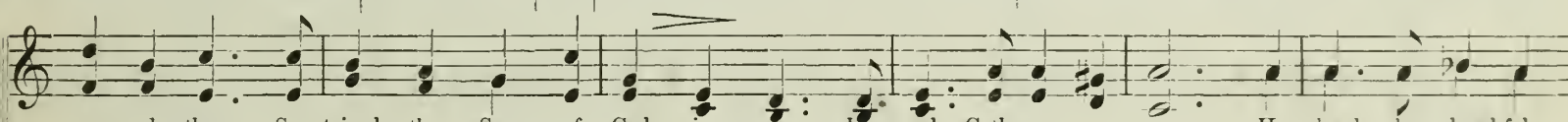
L. S. L. 151



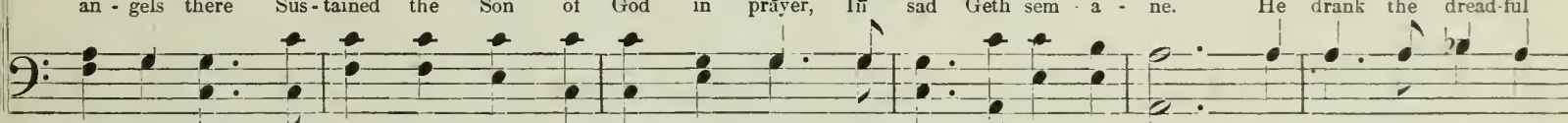
1. Beyond where Cedron's water's flow, Behold the suffering | Sa - vior go To sad Geth-sem - a - ne ; His countenance is all divine, Yet grief ap -
 2. He bows his head beneath the sins of men, He cries to God, and cries a - gain, In sad Geth-sem - a - ne ; He lifts his mournful eyes above, My Father,
 3. With gentle resignation still, He yielded to his Fa - ther's will In sad Geth-sem - a - ne ; Behold me here, thine only Son, And Father,



appears in ev' - ry line, Yet grief ap - pears in ev' - ry line.
 can in this cup re - move? My Fa - ther, can in this cup re - move?
 let Thy will be done, And Fa - ther, let Thy will be done. 4. The Fa - ther heard, and



an - gels there Sus - tained the Son of God in prayer, In sad Geth sem - a - ne. He drank the dread - ful



cup of pain, Then rose to life and joy a - gain, Then rose to life and joy a - gain.



WALK ABOUT ZION.

Allegro.

L. S. LEASON.

[illegible]

Walk a - bout Zi - on, and go round a - bout her; tell all the towers, the towers there - of.

Walk a - bout Zi - on, and go round a - bout her; tell all the towers, the towers there - of.

Moderato.

The musical score consists of three staves. The top staff is for the Soprano voice, the middle for the Alto, and the bottom for the Bass. All three parts are written in G major (one sharp) and 2/2 time. The lyrics are printed below each staff.

Soprano:

Mark ye well her bul-warks; Con-sid-er well her pal-a-cies; Mark ye well her bul-warks; Con-

Alto:

Mark ye well her bul-warks; Con-sid-er well her pal-a-cies; Mark ye well her bul-warks; Con-

Bass:

Mark ye well her bul-warks; Con-sid-er well her pal-a-cies; Mark ye well her bul-warks; Con-

WALK ABOUT ZION.—Concluded.

153

Allegretto.

The musical score is arranged in three systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto.'.

System 1:

Vocal: -sid - er well..... her pal - a - ces, That ye may tell it to the gen-e - ra-tion fol-low-ing, That ye may tell it to the

Piano: Accompaniment for the first system.

System 2:

Vocal: sid - er well her pal - a - ces, That ye may tell it to the gen-e - ra-tion fol-low-ing, That ye may tell it to the

Piano: Accompaniment for the second system.

System 3:

Vocal: gen - e - ra-tion fol-low-ing; For this God is our God for-ev - er, For this God is our God for-ev - er. He will be our guide, He will be our guide,

Piano: Accompaniment for the third system.

System 4:

Vocal: gen - e - ra-tion fol-low-ing; For this God is our God for-ev - er, For this God is our God for ev - er, He will be our guide, He will be our guide,

Piano: Accompaniment for the fourth system.

System 5:

Vocal: He will be our guide e - ven un - to death; Praise ye the Lord, Praise ye the Lord, Praise ye the Lord for - ev - er - more.

Piano: Accompaniment for the fifth system.

System 6:

Vocal: He will be our guide e - ven un - to death; Praise ye the Lord, Praise ye the Lord, Praise ye the Lord for - ev - er - more,

Piano: Accompaniment for the sixth system.

HEAR MY CRY, O GOD.

T. J. DOUTHITT.

p *m*

Hear my cry, Hear my cry, Hear my cry O God, Attend un-to my prayer,..... Attend unto my prayer,..... Attend un-to my prayer.

Hear my cry, Hear my cry, Hear my cry O God, At-tend un-to my prayer, Attend unto my prayer, Attend unto my prayer.

Moderato. *f*

And lead me to the Rock, And lead me to the Rock, And lead me to the Rock that is higher than I; And lead me to the Rock that is higher than I, Amen, Amen.

f

And lead me to the Rock, And lead me to the Rock, And lead me to the Rock that is higher than I; And lead me to the Rock that is higher than I, Amen, Amen.

I WILL EXTOL THEE! *

155

L. S. LEASON.

Moderato.

I will ex - tol Thee, my God, I will ex - tol my God, I will ex - tol my God, And I will
My God, My God,
I will ex - tol my God, I will ex - tol Thee, my God, I will ex - tol Thee, my God, And I will

bless Thy ho - ly name Ev - 'ry day will I bless Thee, Ev - 'ry day will I
bless Thy ho - ly name. Ev - ry day will I bless Thee, Ev - 'ry day will I

(* May be sung in G.)

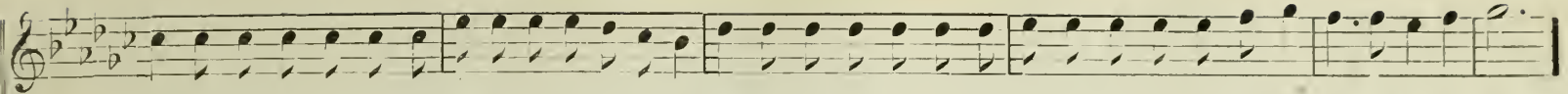
I WILL EXTOL THEE !—Continued.

Musical score for the first system of the hymn. It consists of two staves, Treble and Bass, in G major (one sharp) and 4/4 time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The lyrics are: "bless Thee, And will praise Thy ho - ly name; Great is the Lord, And great - ly to be prais-ed,". The first measure of the Treble staff has a forte (*ff*) dynamic marking, and the second measure has a mezzo-forte (*m*) dynamic marking.

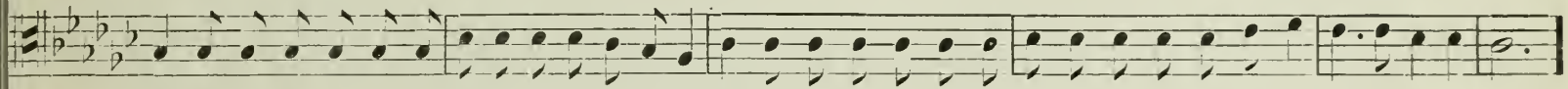
bless Thee, And will praise Thy ho - ly name; Great is the Lord, And great - ly to be prais-ed,

Musical score for the second system of the hymn. It consists of two staves, Treble and Bass, in G major (one sharp) and 4/4 time. The melody continues in the Treble staff, and the bass line continues in the Bass staff. The lyrics are: "Great is the Lord, And great-ly to be prais-ed. I will speak of the glo - ry and the hon-or of Thy ma - jes - ty,". The first measure of the Treble staff has a forte (*ff*) dynamic marking, and the second measure has a mezzo-forte (*m*) dynamic marking. The time signature changes to 4/4 in the third measure of the Treble staff.

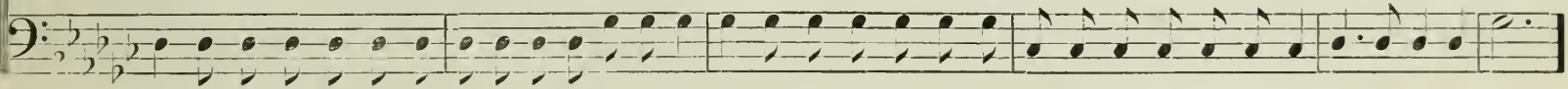
Great is the Lord, And great-ly to be prais-ed. I will speak of the glo - ry and the hon-or of Thy ma - jes - ty,



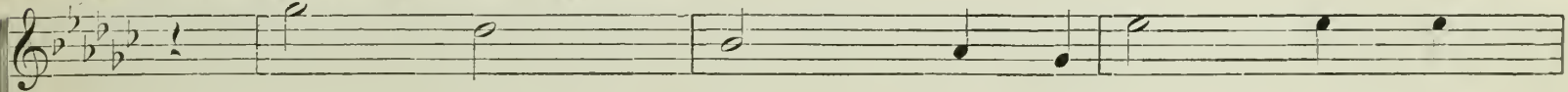
speak of the glo - ry and the hon - or of Thy ma - jes - ty, Speak of the glo - ry and the hon - or of Thy ma - jes - ty, And Thy wondrous works,



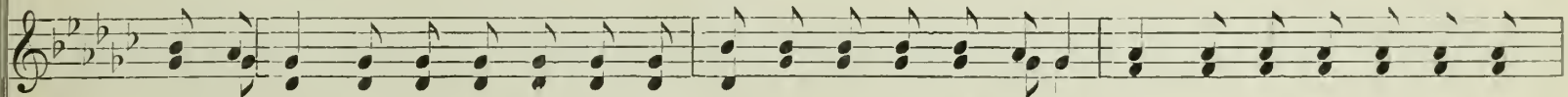
speak of the glo - ry and the hon - or of Thy ma - jes - ty, Speak of the glo - ry and the hon - or of Thy ma - jes - ty, And Thy wondrous works,



SOLO, First time Solo alone, second time Solo and Chorus.



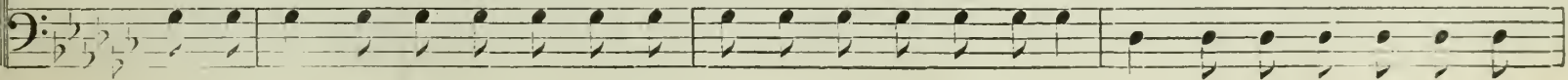
I will speak of Thy hon - or and



I will speak of the glo - ry and the hon - or of Thy ma - jes - ty, Speak of the glo - ry and the



I will speak of the glo - ry and the hon - or of Thy ma - jes - ty, Speak of the glo - ry and the



ma - - - jes - ty, And will speak of Thy won - - - drous works.

hon-or of Thy ma-jes-ty, Speak of the glo-ry and the hon-or of Thy ma-jes-ty, And Thy won-drous works.

hon-or of Thy ma-jes-ty, Speak of the glo-ry and the hon-or of Thy ma-jes-ty, And Thy won-drous works.

This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics 'ma - - - jes - ty, And will speak of Thy won - - - drous works.' The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and ends with a double bar line and repeat dots.

Great is the Lord and great - ly to be prais - ed, In the moun - tain of His ho - - - li - ness.

Great is the Lord and great - ly to be prais - ed, In the moun - tain of His ho - - - li - ness.

This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics 'Great is the Lord and great - ly to be prais - ed, In the moun - tain of His ho - - - li - ness.' The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and ends with a double bar line and repeat dots.

m. cres. - - - -

Great is the Lord, And great - ly to be praised, In the mountain of His ho - - li - ness, Great is the

m. cres. - - - -

Great is the Lord, And great - ly to be praised, In the mountain of His ho - - li - ness, Great is the

Detailed description: This block contains the first system of the musical score. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a harmonic accompaniment with eighth and sixteenth notes. The fourth staff has a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The system ends with a double bar line.

Lord, Great is the Lord, Great is the Lord, A - - - men and a - men.

Lord, Great is the Lord, Great is the Lord, A - - - men and a - men.

Detailed description: This block contains the second system of the musical score. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a harmonic accompaniment with eighth and sixteenth notes. The fourth staff has a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The system ends with a double bar line.

I WILL LIFT UP MINE EYES.

H. H. McGRANAHAN.

Moderato.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains the melody for the first vocal part. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The third staff is a treble clef with the same key signature and time signature, containing the melody for the third vocal part. The fourth staff is a bass clef with the same key signature and time signature, containing the melody for the fourth vocal part. The lyrics are written below the staves, with some words underlined. There are triplets indicated by a '3' and a bracket.

I will lift up mine eyes, I will lift up mine eyes Un-to the hills, un - to the hills, From whence cometh my help; my

I will lift up mine eyes Un-to the hills, un - to the hills, From whence cometh my help; my

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains the melody for the first vocal part. The second staff is a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The third staff is a treble clef with the same key signature and time signature, containing the melody for the third vocal part. The fourth staff is a bass clef with the same key signature and time signature, containing the melody for the fourth vocal part. The lyrics are written below the staves, with some words underlined.

help com - eth from the Lord which made heav-en and earth.

He will not suf - fer thy foot to be moved,

help com - eth from the Lord which made heav - en and earth.

He will not suf - fer thy foot to be moved. He that keepeth

He will not suf - fer thy foot to be moved, He that keepeth thee, that keepeth thee, shall not slumber.

He that keepeth thee, that keepeth thee, shall not slumber, He that keepeth

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the first line of the verse. The second staff is also a treble clef with a key signature of one sharp, containing the melody for the second line. The third staff is a treble clef with a key signature of one sharp, containing the melody for the third line. The fourth staff is a bass clef with a key signature of one sharp, containing the bass line for the first line. The lyrics are written below the staves, with some words split across lines.

thee, that keepeth thee, shall not slumber; Be - hold! Be - hold! He that keepeth Is - ra - el, shall neither slumber nor sleep.

thee, that keepeth thee, shall not slumber; Be - hold! Be - hold! He that keepeth Is - ra - el, shall neither slumber nor sleep

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the first line of the verse. The second staff is also a treble clef with a key signature of one sharp, containing the melody for the second line. The third staff is a treble clef with a key signature of one sharp, containing the melody for the third line. The fourth staff is a bass clef with a key signature of one sharp, containing the bass line for the first line. The lyrics are written below the staves, with some words split across lines.

I WILL LIFT UP MINE EYES.—Continued.

Allegretto. p *Repeat. f* *Duet or Solo* *Andantissimo.*

The Lord is thy keeper, The Lord is thy keeper, The Lord is thy shade up - on thy right hand ; The sun shall not smite thee by day, Nor the

The Lord is thy keeper, The Lord is thy keeper, The Lord is thy shade up - on thy right hand ;

moon..... by night,..... The sun shall not smite thee by day,..... Nor the moon, the moon by' night.

8va.....

8va.....

Detailed description: This is a musical score for a hymn. It consists of two systems of music. The first system has three staves: a vocal line in G major (one sharp), a piano accompaniment in G major, and a basso continuo line in G major. The tempo is 'Allegretto' and the dynamics are 'p' (piano). The lyrics are 'The Lord is thy keeper, The Lord is thy keeper, The Lord is thy shade up - on thy right hand ; The sun shall not smite thee by day, Nor the'. The second system also has three staves: a vocal line in G major, a piano accompaniment in G major, and a basso continuo line in G major. The tempo is 'Andantissimo' and the dynamics are 'f' (forte). The lyrics are 'moon..... by night,..... The sun shall not smite thee by day,..... Nor the moon, the moon by' night.' There are two '8va.....' markings above the piano accompaniment staves in the second system, indicating an octave shift.

I WILL LIFT UP MINE EYES.—Concluded.

163

Allegretto

The Lord shall preserve thee from all e - vil, He shall pre-serve thy soul. The Lord shall preserve thy go ing out, And thy

The Lord shall preserve thee from all e - vil, He shall pre-serve thy soul. The Lord shall preserve thy go ing out. And thy

Detailed description: This block contains the first system of the musical score. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking 'Allegretto' is placed above the first staff. The lyrics are written below the vocal staves. The first vocal line ends with a fermata on the final note, and the piano accompaniment continues for a few measures before ending.

f *slow.* *ff*

com - ing in, from this time forth and e - ven, for e - ver - more, for e - ver more.

com - ing in, from this time forth and e ven, for e - ver - more, for e - ver - more.

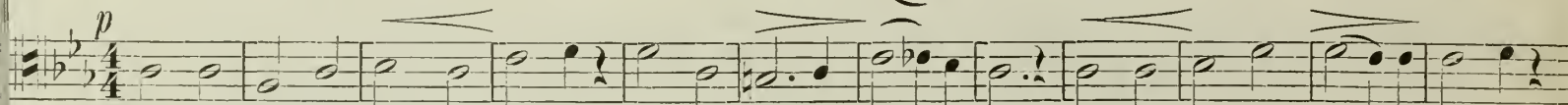
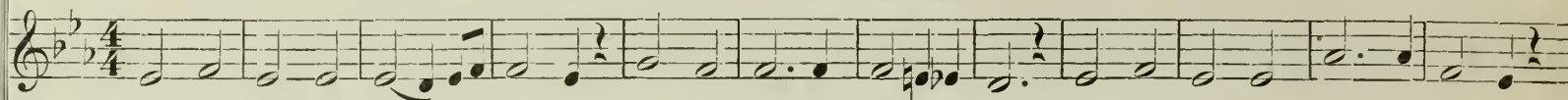
Detailed description: This block contains the second system of the musical score. It features four staves: two for the vocal parts and two for the piano accompaniment. The key signature remains one sharp (F#). The time signature changes to 3/4. The lyrics are written below the vocal staves. The first vocal line ends with a fermata on the final note, and the piano accompaniment continues for a few measures before ending. Dynamic markings 'f' (forte), 'slow.', and 'ff' (fortissimo) are placed above the vocal staves.

VESPER HYMN.

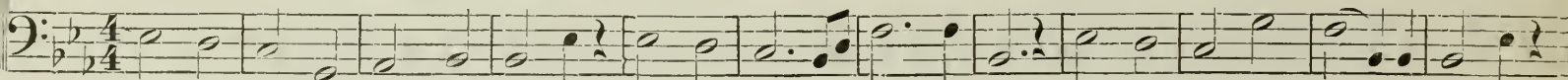
From BRENTNER.



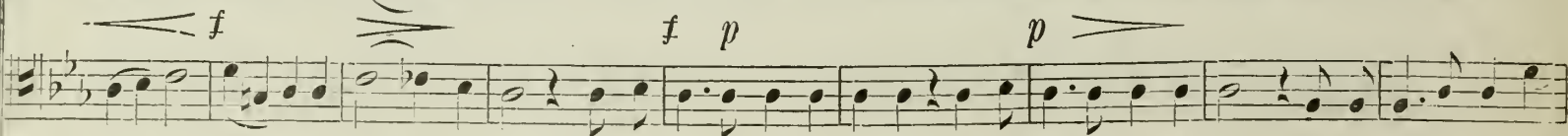
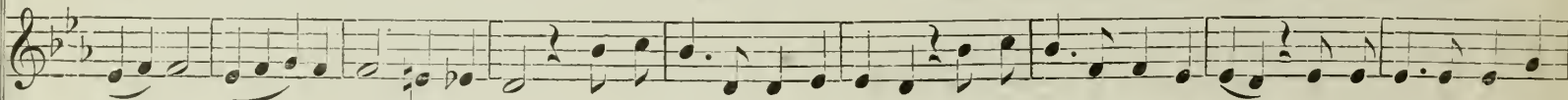
1. Hark! the ves - per hymn is steal - ing O'er the wa - ters soft and clear; Near - er yet, and near - er peal - ing,



2. Now the moon-light waves re - treat - ing To the shore it dies a - long; Now like an - gry sur - ges meet - ing,



Now it bursts up - on the ear; Furth - er now, now further steal-ing, Soft it fades up - on the ear; Hush! a-gain like waves re-



Breaks the min - gled tide of song; Furth - er now, now further steal-ing, Soft it fades up - on the ear; Hush! a-gain like waves re-



f *p* *f* *p*
 treat-ing, To the shore it dies a - long, To the shore it dies a - long, Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi -

f *p* *f* *p*
 treat-ing, To the shore it dies a - long, To the shore it dies a - long, Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi -

cres. *f* *ff*
 la - te. Near - er yet, and nearer peal-ing, Now it bursts up-on the ear, Now it bursts up-on the ear, Ju - bi - la - te, A - men.

cres. *f* *ff*
 la - te, Near - er yet, and nearer peal ing, Now it bursts up-on the ear, Now it bursts up-on the ear, Ju - bi - la - te, A - men.

THOU WILT KEEP HIM.

L. S. LEASON.

Andante *p*

Thou wilt keep him in per - fect peace, Whose mind is stayed, is stayed on Thee; Be -

p

Thou wilt keep him in per - fect peace, Whose mind is stayed, is stayed on Thee; Be -

m *f*

cause He trusteth in Thee, be - cause he trusteth in Thee, Thou wilt keep him in per - fect peace.

m *f*

cause he trusteth in Thee, be - cause He trusteth in Thee, Thou wilt keep him in per - fect peace.

THOU WILT KEEP HIM.—Continued.

167

Allegro.

Trust ye in the Lord, in the Lord for - ev - er; Trust ye in the Lord, in the Lord for - ev - er;

Trust ye in the Lord for - ev - er; Trust ye in the Lord for - ev - er;

This system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

For in the Lord, in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength, is

For in the Lord Je ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength, is

This system also consists of four staves in the same key and time signature as the first. The melody continues with similar rhythmic patterns. The lyrics are split across the staves, with some lines ending in a comma and others in a period, indicating the end of a phrase.

THOU WILT KEEP HIM.—Continued.

Andante.

ev - er - last - ing strength..... Be ye strong in the Lord; He will com-fort you, and re-com-pense those who

ev - er - last - ing strength..... Be ye strong in the Lord; He will com-fort you, and re-com-pense those who

Detailed description: This block contains the first system of the 'Andante' section. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first staff has a melodic line with a fermata over the eighth measure. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment. The lyrics are printed below the staves, with hyphens indicating syllables across measures.

Allegretto.

trust in Him, and recompense those who trust in Him. The ransomed of the Lord shall re-turn, The ransomed of the Lord, shall re-

trust in Him, and recompense those who trust in Him. The ransomed of the Lord shall re-turn, the

Detailed description: This block contains the second system of the 'Allegretto' section. It consists of four staves. The key signature and time signature remain the same. The tempo is marked 'Allegretto'. The first staff has a melodic line with a fermata over the eighth measure. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment. The lyrics are printed below the staves, with hyphens indicating syllables across measures.

THOU WILT KEEP HIM.—Concluded.

169

turn, the ransomed of the Lord shall re - turn,..... and come to Zi - on with songs. A -

ransomed of the Lord shall re - turn, shall re - turn, and come to Zi - on with songs, Hal - le - lu - jah,

men, A - men, A - men, A - men.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah A - men.

hal - le - lu - jah, hal - le - lu - jah A - men, hal - le - lu - jah, hal - le - lu - jah A - men.

DEEP ROLLING CLOUDS.—Motet.

From "CORONATION." by per.

ROSSINI.

p *Andante.* *p* *f*

Deep rolling clouds now gath - er blackness, Darkness enshrouds the skies a - bove us; And swaying in the wind, the lof - ty tree-tops low-ly

Deep rolling clouds now gath - er blackness, Darkness enshrouds the skies a - bove us; And

bend; Now darts the lightning thro' the dark

sway - ing in the wind, The lof - ty tree tops low-ly bend;

And swaying in the wind the lof - ty tree-tops low-ly bend; Now darts the lightning thro' the dark

cres. — — — *dim.* — — — *f* *p* *p*

night, Viv-id - ly flashing, Fearful in might! Viv-id - ly flash-ing, Fear-ful in might! Now comes the rain in tor - rents

cres. — — — *dim.* — — — *f* *p* *p*

night, Viv-id - ly flashing, Fearful in might! Viv-id - ly flash-ing, Fear-ful in might! Now comes the rain in tor - rents

p *f*

pour-ing, Sweeps o'er the plain, The wind loud roar-ing, In wildness comes the gale, And fiercely shrieks its fearful wail,

p *f*

pour ing, Sweeps o'er the plain, The wind loud roar-ing, In wildness comes the gale, And fiercely shrieks its fearful wail, In wildness come the gale, And fiercely

DEEP ROLLING CLOUDS.—Continued.

In wildness comes the gale, And fiercely shrieks its fearful wail, Hark! hear the thunder Fear-ful - ly roar; Pause we in won - der,

shrieks its fear-ful wail,

In wildness comes the gale, And fiercely shrieks its fearful wail, Hark! hear the thun-der Fear - ful - ly roar; Pause we in won - der,

shrieks its fearful wail,

Hum-bly a - dore! Pause we in won - der, Hum-bly a - dore! May He who ev - er reigns on high, In safe - ty keep when

Hum-bly a - dore! Pause we in won - der, Hum-bly a - dore! May He who ev - er reigns on high, In safe - ty keep when

dan - gers nigh, He will de - fend, He is our friend, He will de - fend, He is our friend; We trust in Him in

dan - gers nigh, He will de - fend, He is our friend, He will de - fend, He is our friend; We trust in Him in

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff has dynamic markings of *f* (forte), *m* (mezzo), *f* (forte), *m* (mezzo), and *f* (forte). The second staff has dynamic markings of *f* (forte), *m* (mezzo), *f* (forte), *m* (mezzo), and *f* (forte). The lyrics are: "dan - gers nigh, He will de - fend, He is our friend, He will de - fend, He is our friend; We trust in Him in".

all our ways, And loud - ly raise the song of praise, And loud - ly raise the song of praise, The song of praise, The song of praise.

all our ways, And loud - ly raise the song of praise, And loud - ly raise the song of praise, The song of praise, The song of praise.

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff has a dynamic marking of *ff* (fortissimo) and the instruction "Accelerando." above it. The second staff has a dynamic marking of *ff* (fortissimo) and the instruction "Accelerando." above it. The lyrics are: "all our ways, And loud - ly raise the song of praise, And loud - ly raise the song of praise, The song of praise, The song of praise.".

O GREAT IS THE DEPTH.

"ST. PAUL."

Allegro Moderato.

First system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a forte (f) dynamic. The second staff is also in treble clef with the same key signature and time signature. The third staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "O great is the depth of the rich - es of wis - dom and knowledge of the Fath - er, O great is the" (The word "the" is positioned above the third staff).

Second system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature. The third staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "depth of the rich - es of wis - - - - dom and of the knowl - - edge of our God, O great is the" (The word "the" is positioned above the second staff). The lyrics continue on the next line: "O great is the depth of the rich - - - - es of the wis-dom and the knowledge of our God, rich - es of wis - - - - dom and the knowledge of the Fath - - - - er, O great is the" (The word "the" is positioned above the third staff). The lyrics continue on the next line: "O great is the depth of the knowledge of the Fath - er, O great" (The word "the" is positioned above the third staff).

wis O great is the wis - - dom, O great is the knowl - edge, O great is the
 wis dom,
 O great is the wis - - - - dom, O great is the depth.....
 wis dom, O great is the wis - dom, O great is the
 is the wis - dom, O great is the knowl - - edge,..... .great

wis - - dom, The wis dom, the knowl - - edge of our God, O great is the depth of the
 of the wis-dom, and of the knowl - edge of our God,
 wis - dom..... the knowl - edge of our Fath - - er,
 is the depth of the wis - dom, and knowledge of the Fath - - er, O great is the depth of the

O GREAT IS THE DEPTH.—Continued.

rich - es of wis - dom, and of the knowledge of our God, Sing His glo-ry for - ev - er - more, Sing His glo-ry for - ev - er-more,

rich - es of wis - dom, and of the knowledge of our God, Sing His glo-ry for - ev - er - more, His glo - ry for - ev - er-more,

This system contains two staves of music. The first staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Sing His glo - ry for - ev - er - more, A - men, A - - men, A - - - - men, A - men, A - - - men,

His glo - ry for - ev - er - more, A - men, A - - men, A - - - - men, A - men, A - - - men,

This system continues the musical score with two staves. The first staff is a vocal line in treble clef, and the second is a piano accompaniment in treble clef. The lyrics are repeated with variations. The music includes various musical notations such as beams, slurs, and dynamic markings.

O GREAT IS THE DEPTH.—Concluded.

177

cres.

A - - men, His glo - - - ry for - ev - - er more, A - men, A - men.

O great is the depth of the rich - es of wis - dom, and of the knowledge of our God.

QUI TOLLIS.

(REMEMBER.)

HENRI FARMER.

SOLO. *pp*

SOLO.

Re-mem-ber, re-mem-ber Thy ten-der mer-cies, Thy mer-cies, O Lord, which have ev-er been of

Shew us, Lord, Thy mer-cy, Grant us Thy sal-va-tion, Shew Thy lov-ing kind-ness, Bow Thine ear, and hear

Shew us, Lord, Thy mer-cy, Grant us Thy sal-va-tion, Shew Thy lov-ing kind-ness, Bow Thine ear, and hear

old; Grant us Thy sal-va-tion, Shew Thy lov-ing kindness, Com-fort me, for un-to Thee do I lift up my

Shew us, Lord, Thy mer-cy, Grant us Thy sal-va-tion, Shew Thy lov-ing kind-ness, Bow Thine ear, and hear

pp

us.
us.
soul.

SOLO.

us. Re - mem - ber, re - mem - ber, re - mem - ber Thy mer - cy,

Hear our hum - ble sup - pli - ca - tion,
Bow Thine ear, and hear..... our sup - pli - ca - tion,
Hear our hum - ble sup - pli - ca - tion,
Hear our hum - ble sup - pli - ca - tion, For Thou art my strength, Thou art my strength and my shield, my

QUI TOLLIS.—Continued.

cres. TUTTI.

Hear our sup - pli - ca - tions, Bow Thine ear, and hear us, Hear our sup - pli - ca - tions.

Hear our sup - pli - ca - tions, Bow Thine ear, and hear us, Hear our sup - pli - ca - tions.

Hear our sup - pli - ca - tions, Bow Thine ear, and hear us, Hear our sup - pli - ca - tions.

strength and my shield, Hear our sup - pli - ca - tions, Bow Thine ear, and hear our sup - pli - ca - tions.

Allegretto.

SOLO.

Praise the Lord, for he is gra - cious,

QUI TOLLIS.—Continued.

181

TUTTI. *SOLO.* *TUTTI.*

Praise the Lord, for he..... is gra-cious, Our God is mer-ci-ful, and of..... great kind-ness, Our God is

Praise the Lord, for he is gra-cious, Our God is

Praise the Lord, for he is gra-cious, Our God is

SOLO.

mer-ci-ful, and of..... great kind-ness, Glo-ri-fy His ho-ly name, Our God..... is mer-ci-ful, is

mer-ci-ful, and of..... great kind-ness, Glo-ri-fy His ho-ly name,

mer-ci-ful, and of..... great kind-ness, Glo-ri-fy His ho-ly name.

QUI TOLLIS.—Concluded.

TUTTI.

gra - cious and mer - ci - ful, (Glo - ri - ty..... Him ev - er more. Our God..... is mer - ci - ful, is gra - cious and mer - ci - ful.

Our God is mer - ci - ful, is gra - cious and mer - ci - ful,

Our God is mer - ci - ful, is gra - cious and mer - ci - ful

Glo - ri - ty..... Him ev - er more. Praise ye..... His..... name, A - men, A - men.

Glo - ri - fy Him ev - er more, A - men, A - men, A - men, A - men.

Glo - ri - fy Him ev - er more, A - men, A - men, A - men, A - men.

Praise... ye..... his..... name.

pp *rit.* *dim.*

The musical score is written for a choir and piano. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo and dynamics are marked with 'TUTTI.', 'pp' (pianissimo), 'rit.' (ritardando), and 'dim.' (diminuendo). The lyrics are in Latin and English, with the English text in parentheses. The score is divided into two systems, each with four vocal staves and a piano accompaniment. The first system ends with a double bar line, and the second system continues the music and lyrics.

O SING UNTO THE LORD.

183

N. COE STEWART.

O sing un-to the Lord a new song, Sing un - to the Lord, sing un - to the Lord; Sing un - to the Lord a new song, Show

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves.

forth his sal - va - tion from day to day; De - clare his won - ders a - mong all peo - ple, Pro - claim his glo - ry a - mong the heath - en;

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves.

O SING UNTO THE LORD.—Continued.

After D.C. Fine.

Sing un - to the Lord and bless his name, Show forth his sal - va - tion from day to day. A - men, A - men.

Sing un - to the Lord and bless his name, Show forth his sal - va - tion from day to day. A - men, A - men.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves. The lyrics are: "Sing un - to the Lord and bless his name, Show forth his sal - va - tion from day to day. A - men, A - men."

1. For the Lord is great, and greatly to be prais - ed; He is to be feared a - - bove all gods.

2. For all the gods of the nations are idols, but the Lord made the heav - ens; Honor and majesty are before him, strength and beauty are in his sanctu - a - ry.

3. Give unto the Lord O ye kindred of the people, Give unto the Lord glory and power; { Give unto the Lord the glory due unto his name, } to his temple.
bring an offering and come in .

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves. The lyrics are: "1. For the Lord is great, and greatly to be prais - ed; He is to be feared a - - bove all gods." "2. For all the gods of the nations are idols, but the Lord made the heav - ens; Honor and majesty are before him, strength and beauty are in his sanctu - a - ry." "3. Give unto the Lord O ye kindred of the people, Give unto the Lord glory and power; { Give unto the Lord the glory due unto his name, } to his temple. bring an offering and come in ."

CHORUS

Fear be - fore him, all the earth;

Alto Solo, or Alto and Tenor Duet.

O wor - ship the Lord, in the beau - ty of ho - li - ness

Fear be - fore him, all the earth; The

D.C.

The Lord reign - eth, the Lord reign - eth, reign-eth o - ver all.

Lord reign - eth.

The Lord reign - eth, reign-eth o - ver all.

HOW CALMLY, LORD.

OTTO COHLER.

Andante Sostenuto.

How calm-ly! How calm-ly, Lord! I wait the hour of thy call-ing, No fear a-bides with-in my heart; My

The first system of the musical score is written for voice and piano. The voice part is on a single staff in C major, 4/4 time, with a tempo marking of 'Andante Sostenuto'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are: 'How calm-ly! How calm-ly, Lord! I wait the hour of thy call-ing, No fear a-bides with-in my heart; My'.

wea-ry soul doth look a-part; And ne'er my trust from thee de-part: I calm-ly, calm-ly, wait thy call.

The second system continues the musical score. The voice part has the lyrics: 'wea-ry soul doth look a-part; And ne'er my trust from thee de-part: I calm-ly, calm-ly, wait thy call.' The piano accompaniment continues with chords and moving lines.

How calm-ly! How calm-ly, Lord! I wait the hour of thy call-ing. O, let thy spir-it still be near, With

The third system continues the musical score. The voice part has the lyrics: 'How calm-ly! How calm-ly, Lord! I wait the hour of thy call-ing. O, let thy spir-it still be near, With'.

heav'n-ly grace my soul to cheer; That I may feel thy pre-sence dear, And calm-ly, calm-ly wait thy call.

The fourth system concludes the musical score. The voice part has the lyrics: 'heav'n-ly grace my soul to cheer; That I may feel thy pre-sence dear, And calm-ly, calm-ly wait thy call.' The piano accompaniment continues with chords and moving lines. A 'Rit.' (Ritardando) marking is placed above the final piano staff.

PRAISE YE THE LORD.

187

H. A. LEWIS.

Soprano Solo.

The first system of the musical score is written in 4/4 time. It features a Soprano Solo line in the upper right, which begins with a rest and then enters with a melodic line. The main vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves. The lyrics are: "Praise ye the Lord, Praise ye the Lord, Praise ye the name, the name of the Lord. Bless - ed, Bless - ed, Bleseed be his name, O blessed be his name. O". The music consists of eighth and sixteenth notes, with some rests.

Praise ye the Lord, Praise ye the Lord, Praise ye the name, the name of the Lord. Bless - ed, Bless - ed, Bleseed be his name, O blessed be his name. O

The second system of the musical score continues the melody. The lyrics are: "Blessed be his name for - ev - er - more; Bless - - ed, Bless - - ed, Bless-ed be his name for - ev - er - more; bless-ed be his name for - ev - er - more; Bless ed be his name, O bless-ed be his name, O bless ed be his name for - ev - er - more; bless-ed be his name for - ev - er - more; Bless-ed be his name, O bless-ed be his name, O bless-ed be his name for - ev - er - more;". The music continues with eighth and sixteenth notes, maintaining the same rhythmic pattern as the first system.

Blessed be his name for - ev - er - more; Bless - - ed, Bless - - ed, Bless-ed be his name for - ev - er - more; bless-ed be his name for - ev - er - more; Bless ed be his name, O bless-ed be his name, O bless ed be his name for - ev - er - more; bless-ed be his name for - ev - er - more; Bless-ed be his name, O bless-ed be his name, O bless-ed be his name for - ev - er - more;

PRAISE YE THE LORD.—Concluded.

Praise ye the Lord, Praise ye the Lord, Praise ye the name, the name of the Lord; For great is the

Praise ye the Lord, Praise ye the Lord, Praise ye the name, the name of the Lord; For great is the

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below the staves, with the first line of lyrics aligned under the top staff and the second line aligned under the bottom staff.

Lord, and great-ly to be prais-ed; In the cit-y of our God, In the mountain of his ho-li-ness, O praise ye the Lord.

Lord, and great-ly to be prais-ed; In the cit-y of our God, In the mountain of his ho-li-ness, O praise ye the Lord.

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues from the first system, with the same notation style. The lyrics are printed below the staves, with the first line of lyrics aligned under the top staff and the second line aligned under the bottom staff.

O LORD, HOW EXCELLENT IS THY NAME.

189

H. R. PALMER, *By per.*

ALTO SOLO.

O Lord, our Lord, how ex - cel lent thy name, how ex - cel ent is thy name in all the earth: Who hast set thy

elo-ry a - bove the heav'ns, We'll praise thy ho - ly name for - ev - er, ev - er - more. We will praise thy name for - er - er more, how

O Lord,..... our Lord, how

We will praise thy name for - ev - er - more, how

O LORD, HOW EXCELLENT IS THY NAME.—Continued.

ex - cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.

ex - cel - lent thy glo - rious name. We will praise thy name for - ev - er - more, How ex - cel - lent thy name.

ex cel - lent thy name, O Lord, our Lord, how ex - cel - lent thy name.

ex - cel - lent thy glo - rious name, We will praise thy name for - ev - er - more, How ex - cel - lent thy name.

We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,

We will praise thy name for - ev - er - more, We will praise thy name for - ev - er - more,

We'll praise and mag - ni - fy thy name for - ev - er - more, We'll laud and mag - ni -

O LORD, HOW EXCELLENT IS THY NAME.—Concluded.

191

Soprano Solo.

We will laud and mag - ni - fy thy name for - ev - er - more. For ev - er, and ev - er, We will

Soprano & Alto.

We will laud and mag - ni - fy thy name for - ev - er - more. We will praise thy ho - ly name for - ev - er, we will laud and

fy thy ho - ly name for - ev - er - more.

ff

mag - ni - fy thy name, A - men, A - men. A men.

ff **pp**

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

ff **pp**

mag - ni - fy thy name for - ev - er - more, For - ev - er - more, for - ev - er - more, A - men.

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